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# Cinematographer

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THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY  
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Shooting on location in Siam. Hollywood's Tom Tutwiler, A.S.C. (left), photographs Bangkok producer's initial feature film in color.

**THIS  
MONTH**

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- New Glamour For Closeups
- Best Cinematography For TV Films

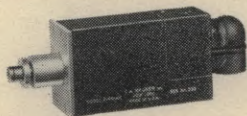
**MAY  
1952**



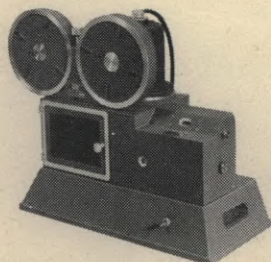
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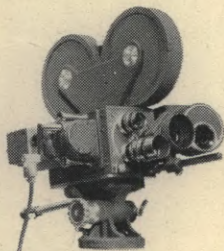
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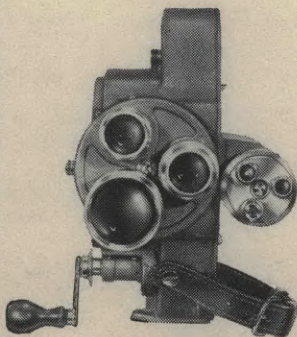
cious film in his B&H "70" for NBC-TV *News Caravan* viewers.

Here's what the Jones Twins say about their Bell & Howell Cameras in a letter to Robert McCormick of NBC: "... We try to ship or shoot 500 feet per day. The Bell & Howell is a rugged little camera. Both of ours have been damaged in combat . . . but we've managed to have them repaired by Signal Corps people."

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# AMERICAN Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY  
PUBLICATION OF AMERICAN SOCIETY OF CINEMATOGRAPHERS

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### ON THE COVER

TOM TUTWILER, A.S.C. (left), on location in Bangkok, lines up a long shot with his camera perched on ledge of ancient Siamese temple in Signora, near Malay border. Picture is first native feature production in color by Sathaporn Cinema Co., Ltd., Bangkok film producers. In center is 20th-Fox writer-director Robert G. North, and at right, Amnuey, native interpreter.—Photo by Paibon.

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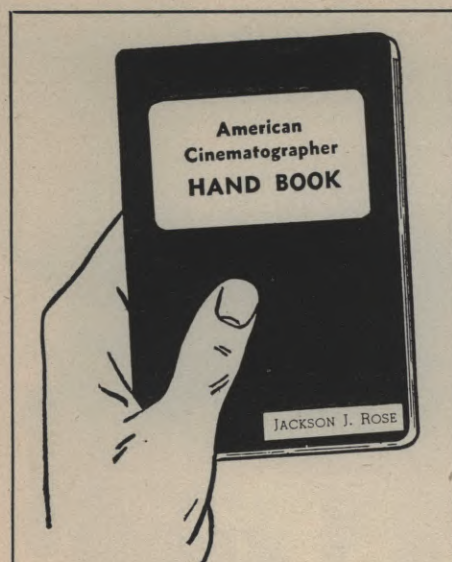
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## Cinematography

Of Pictures Previewed in

## REVIEWS

Hollywood Last Month

**CARBINE WILLIAMS**—*Photographed in black-and-white by William Mellor, A.S.C. Produced by Armand Deutsch for Metro-Goldwyn-Mayer Pictures; directed by Richard Thorpe.*

"Carbine Williams," starring James Stewart, Jean Hagen and Wendell Corey, is marked by the same incisive photography that won for Bill Mellor an Academy Award this year for photographic achievement (for "A Place In The Sun") and which made "Westward The Women" a cinematographic milestone.

Stewart plays the part of Marsh Williams, ambitious North Carolina mountaineer jailed on a doubtful charge of shooting a revenue officer and who, while serving time in the penitentiary, developed a revolutionary new type rifle, later adopted by the U.S. government for its armed forces.

The story demanded all the rugged atmosphere of the backwoods locale in which the original incidents took place—even to the shabby, filthy atmosphere of the old prison farm where Williams was confined for a time.

Only an imaginative cameraman could have given these scenes the proper atmosphere and mood through skillful application of lighting and camera technique. Mellor has chalked up another Academy Awards nominee possibility with his expert cinematography of this earthy MGM story—the camera work of which is one of its stellar attributes.

Highlights are the shots of Stewart confined in the dog-house dungeon, lighting of the exteriors shot indoors on the sound stage, and the taut atmosphere imparted to the courtroom scenes in harmony with the demands of the script.

**SCARAMOUCHE**—*Photographed in Technicolor by Charles Rosher, A.S.C. Produced by Carey Wilson for Metro-Goldwyn-Mayer Pictures. Directed by George Sidney.*

In the color photography of "Scaramouche," Charles Rosher has again excelled himself in camera artistry and has given this top-drawer production the lavish lighting and camera treatment it so richly deserves.

It marks the second time to bat on the MGM lot for this famous story of a Robin Hood character who becomes a clown in order to have revenge on an aristocrat who turns out to be his very own brother. It's replete with exciting sword play, and here Rosher has applied his camera with magnificent skill in order to give the action the utmost in

pictorial impact that builds to a taut climax.

Starred are Janet Leigh, Stewart Granger, Mel Ferrer and Eleanor Parker. Thanks to Rosher's portraiture technique, the closeups of Miss Leigh and of Miss Parker are breathtaking—delightful both in composition and in the soft, natural color rendition.

Also a photographic highlight are the Newcomb process shots—an MGM technique which seems to improve with every production.

The lavish theatre interiors also demonstrate the fine lighting result obtainable with the new reflected type set lighting recently perfected by MGM's John Arnold and used throughout the "Scaramouche" production.

**WALK EAST ON BEACON**—*Photographed in black-and-white by Joseph Brun, A.S.C. Produced in New England by Louis de Rochemont for Columbia Pictures Corporation. Directed by Alfred Werker.*

Louis de Rochemont who used to produce the "March of Time" features which were so successful on the screen, gives this production his customary documentary treatment and therefore the cinematography follows this technique throughout.

Most of the interiors, therefore, are actual locations and these reflect the result of a paucity of lighting equipment that we do not find in interiors shot on the major studio sound stages.

In true documentary style, even the exteriors have all the aspect of newsreel photography, adding further to the flavor of realism that de Rochemont aims for in his productions.

Cinematographer Brun has done a good job technically and mechanically with the camera in aiming for the documentary approach.

The story, adapted from The Readers Digest and based on actual facts, concerns the activities of the Federal Bureau of Investigation in tracking down Communist agents operating undercover in this country. It's a fine, informative document—one every citizen should see. There should be more films like it.

Starred are George Murphy, Finlay Currie, Virginia Gilmore and Karel Stepanek.

**IVORY HUNTER**—*Photographed in Technicolor by Geoffrey Unsworth. A J. Arthur Rank Organization production*  
(Continued on Page 230)





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# Hollywood Bulletin Board



RAY RENNAHAN (right) last month turned over gavel to Charles G. Clarke, newly-elected president of American Society of Cinematographers.

**CHARLES G. CLARKE** was elected president of the American Society of Cinematographers last month, succeeding Ray Rennahan who winds up his 2nd consecutive term. Election marks the third time Clarke has been voted into the A.S.C. presidential chair. He held the office during 1948, and was re-elected in 1949.

Other new officers elected are: Arthur Edeson, 1st vice-pres.; Victor Milner, 2nd vice-pres.; Lee Garmes, 3rd vice-pres.; and Milton Krasner, sergeant-at-arms.

Incumbents reelected are: Fred W. Jackman, executive vice-pres.; William V. Skall, treasurer; and John W. Boyle, secretary.

The Board of Governors for 1952 include, in addition to the above: Robert DeGrasse, Alfred Gilks, Hal Mohr, Sol Polito, Ray Rennahan, Joseph Ruttenberg, and Leon Shamroy.

Alternate Board members are: Joseph Biroc, Norbert Brodine, William Daniels, Paul Eagler, Sol Halprin, Winton Hoch, Fred W. Jackman, Charles Rosher, Philip Tannura, and James Van Trees.

**PASSING OF THE GAVEL** from hands of Ray Rennahan to newly-elected A.S.C. president Charles G. Clarke took place at the Society's installation dinner at its clubhouse in Hollywood the evening of April 21st. At the same time, other new officers for 1952 were duly installed.

A feature of the evening was a demonstration and discussion of the new Ansco Color professional 35mm film. MGM's initial Ansco Color Production, "The Wild North" was screened. Afterward, A.S.C. associate member Garland Misener, of Ansco's technical staff, explained features of the

company's negative and positive color films, as well as the intermediate films Ansco supplies for special effects.

**THE A.S.C.'s MAY 12TH** meeting is scheduled to be held on stage 2 of General Service studios, during the shooting of the weekly "I Love Lucy" television show, which is photographed by Karl Freund and staff. At that time, the consistent high quality of the show and the excellence of the photography will be honored in a special presentation by the A.S.C. Victor Milner heads a committee working in close cooperation with president Clarke for this special event.

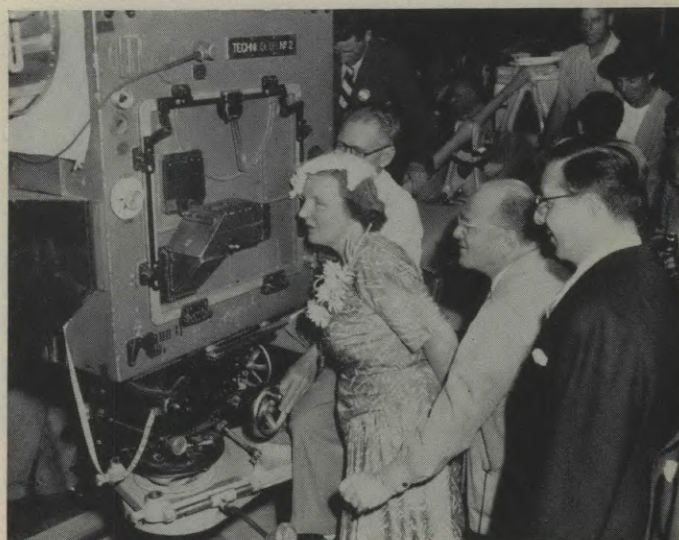
**SPECIAL GUESTS OF HONOR** at the A.S.C.'s April 12th meeting were veteran motion picture directors Tay Garnett, Howard Hawks and Al Santell.

**WILLIAM MELLOR, A.S.C.**, will journey to Reno, Nevada, the week-end of May 9th. There he will be presented with Reno Chamber of Commerce's annual Silver Spurs Award for the Best Photography of a Western Motion Picture for 1951. Award is result of poll among the nation's leading film critics who voted Mellor's photography of MGM's "Across The Wide Missouri" tops among western outdoor films released during 1951.

**FRANK PLANER, A.S.C.**, wound up the Technicolor photography of Stanley Kramer's "5000 Fingers Of Dr. T." at Columbia on April 19th, and planed out of Hollywood the following day for Italy, where he is to direct the photography of "Roman Holiday," which William Wyler will direct and produce for Paramount.

**WINTON HOCH, A.S.C.**, last month returned from a 4-week shooting assignment in Israel, where he photographed extensive exteriors and local atmosphere shots for Columbia

(Continued on Page 199)



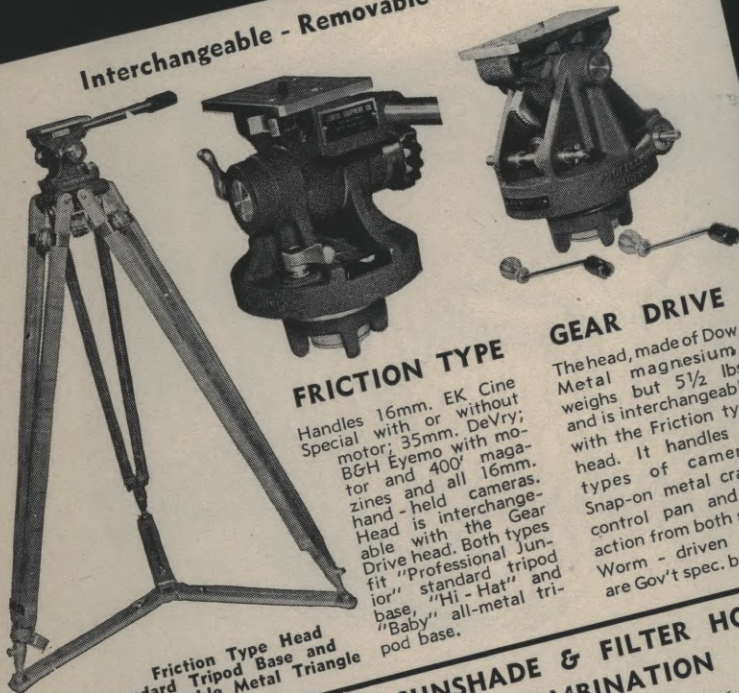
**QUEEN TAKES PEEK**—Joseph Ruttenberg, A.S.C. (center foreground), invited Queen Juliana of Holland to look at a scene for "Prisoner of Zenda" through finder of Technicolor camera, during her recent visit to MGM studio, in Hollywood. Studio head, Dore Schary (right), escorted royal party on sound stage visit.



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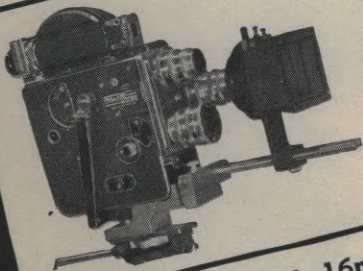
### GEAR DRIVE

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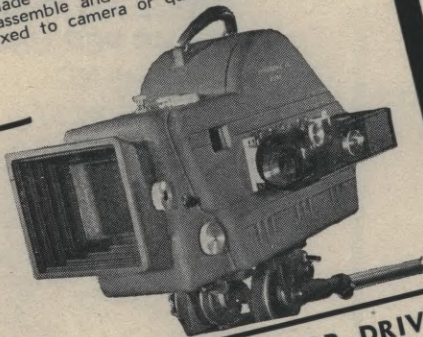
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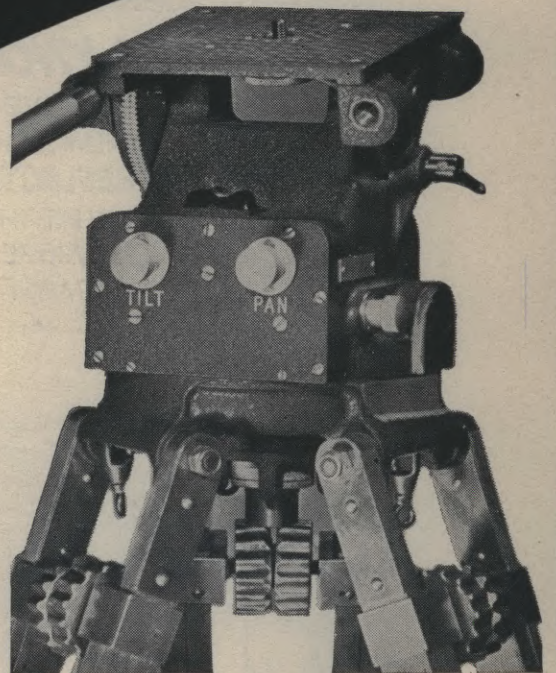
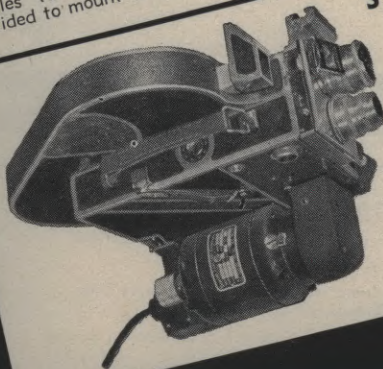
## BLIMP for EK 16mm. CINE SPECIAL

This Blimp constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: Follow focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount an erect image viewfinder.



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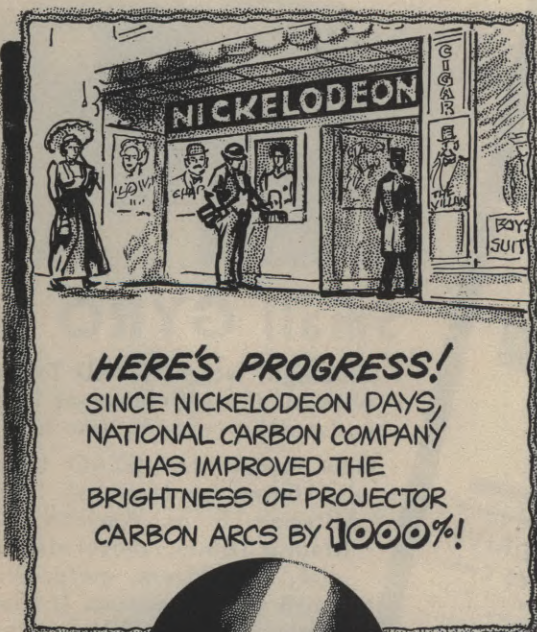
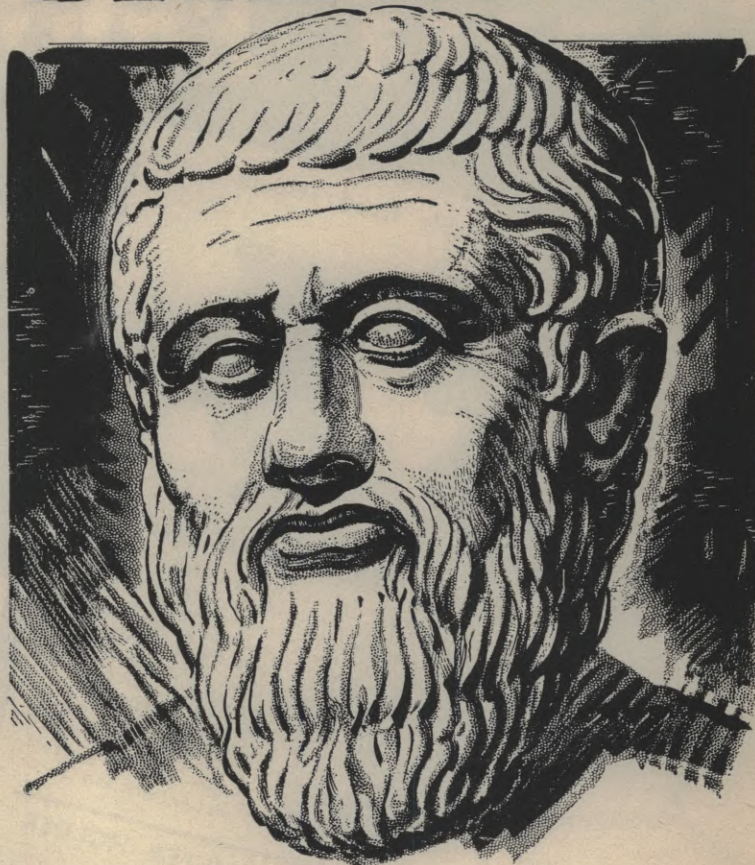
# SEEING IS BELIEVING!

## WHAT THE ANCIENTS THOUGHT...

PLATO (347 B.C.) BELIEVED THAT THE EYE **PROJECTED ITS OWN LIGHT**, WHICH MET AND BLENDED WITH THE "FORM" THAT WAS THOUGHT TO FLOW CONTINUOUSLY FROM EACH OBJECT OF SIGHT

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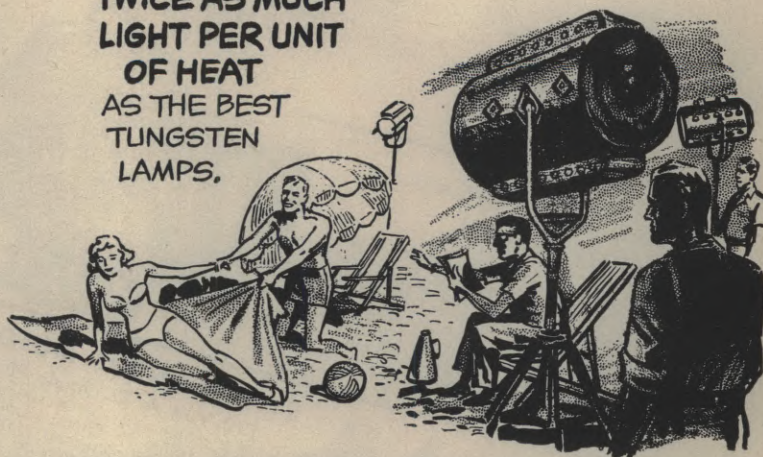
THAT, IN SEEING, THE EYE IS STIMULATED BY INNUMERABLE POINTS OF LIGHT **REFLECTED BY THE OBJECT...** THAT THE BRAIN INTERPRETS THESE POINTS AS A TOTAL IMAGE OF THE OBJECT.



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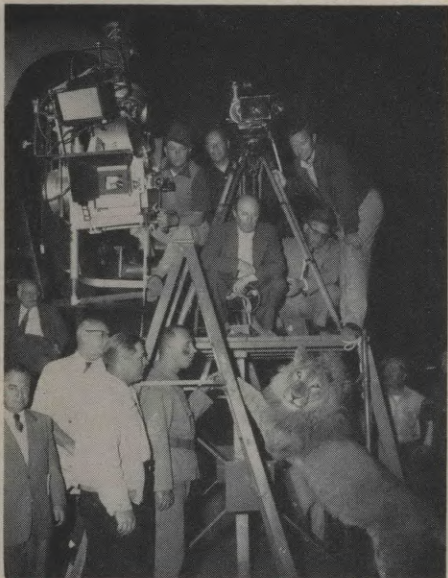
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## BULLETIN BOARD

(Continued from Page 196)

Technicolor production, "Salome," starring Rita Hayworth. Studio reportedly is highly enthusiastic over Hoch's camerawork.



LOOKS LIKE LEO LION has cinematographer Harold Lipstein and his camera crew "treed" on a parallel. But it's just a gag shot made during a lull in shooting MGM's "Fearless Fagan."

JACK RUSSELL, A.S.C., also was on overseas assignment last month. Russell shot scenes in the Arctic for Lindsley Parson's Monogram production, "Arctic Flight."

ARCHIE STOUT, A.S.C., planed out of Hollywood April 19th for Honolulu, where he is now directing the photography of the independent production,

(Continued on Page 230)



KARL STRUSS, A.S.C., avid stereo fan, was presented one of 10 awards made by Academy of Stereo Arts and Sciences for his stereo slides entered in recent Hollywood competition. Tendering the award is screen star Dorothy Hart.

# AURICON

shoots

## ALLIGATORS

in Warner Bros.

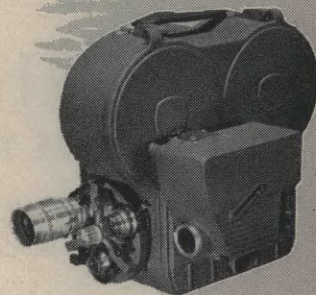
"Land of the Trembling Earth"



## AURICON-PRO 16mm CAMERA

used by Ted and Vincent Saizis in Okefenokee 'gator country

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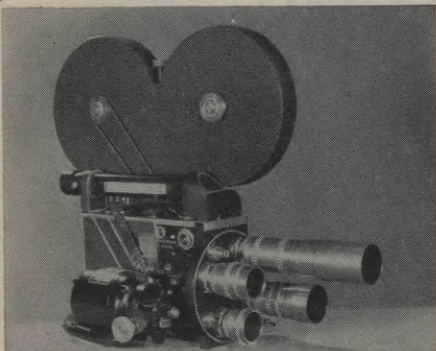
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### BARGAINS GALORE!

On the Classified Advertising Page  
of this issue!

# BOOKS

*Reviews of recent books on  
motion pictures and TV*

**LENSES IN PHOTOGRAPHY**, by Rudolf Kingslake, director of optical design, Eastman Kodak Co. \$2.95.

This book has been written to cover those aspects of lenses in photographic optics of interest to the serious photographer, amateur or professional. To accomplish this objective the book approaches the subject in a simple and straightforward manner, and is as non-technical as a complete explanation of the subject permits.

Divided into 12 concise chapters, the volume discusses perspective, light rays and other lens aberrations, light waves and how they behave, definition and resolving power, depth of field, the brightness of optical images, types of photographic objectives, lens attachments, enlargers and projectors, stereo photography, shutters, viewfinders and range-finders.

Many of the subjects the author discusses are put before the photographic field for the first time. For instance, certain types of perspective distortion can occur with the finest lenses made. Most advanced photographers know about this and recognize some of them. Only a few, however, have anything other than the vaguest notion about the reasons for these distortions. A similar small number know what to do about avoiding or correcting the difficulties. This book gives the answers to such problems.

**NOT BY A LONG SHOT**, by Margaret Cussler. Published by Exposition Press, New York. \$3.00.

Finished film documentaries bring to audiences everywhere the excitement and adventure of distant places, and supply food for hungry curiosities. They do the very same thing for those who make them.

Filmmaker Cussler has exciting and meaningful stories to tell, and she tells them with a writer's flair for their personal drama as well as a trained sociologist's eye for their broader significance. For, when it all began, Miss Cussler and her partner, Mary de Givé, were government researchers; and they were making a season-long study of the dietary habits of the tobacco farmers and fishermen of the North Carolina coast. They were amateur photographers, too; so naturally one product of their winter's work was a documentary film, self-planned, self-written, and self-financed, which showed in graphic

human terms the conditions analyzed and described in the official language of their reports. "You Can't Eat Tobacco," they called it; and in film-making and government circles, it was recognized as a considerable achievement. It changed the course of their lives. They joined Eastman Kodak Company's Informational Films Division. Here they received intensive training in the techniques of documentary film making.

Thus prepared, they went on to make "Not By Books Alone," picture-story of the Rochester Public Library; and "Hopi Horizons," a revealing visual record of our American Indians.

*Not By A Long Shot* is the engaging story of these achievements, a book of supreme interest to all amateur and professional moviemakers. It is illustrated with striking photographs by the author and her associate.

**DYNAMICS OF THE FILM**, by Joseph and Harry Feldman. Hermitage House, Inc., New York. \$3.50.

Here is an absorbing book for the lay moviegoer who wants to improve his understanding and increase his enjoyment of motion pictures. Moviemakers, both amateur and professional, also will find it interesting. It differs from many books on the film art in not being written for coteries of cinema aesthetes but rather for the men and women who like the great popular films.

To appreciate the art of the film, it is necessary first to see how film art differs from literature, drama, and the theatre. The authors clearly establish the differences, and then set forth the peculiar logic of the film. This logic starts with *montage*, "a method of editing shots so that their connection is not literary but purely filmic," and for once in a book on the motion picture, montage is explained in simple terms.

Similarly, the authors are successful in giving simple explanations of such technical terms as parallel editing, referential crosscutting, and decomposition. The reader is enabled to grasp the basic elements of the film which have no counterparts in the other arts.

Among other topics treated with wide knowledge and expository skill are lighting, camera angles, the closeup, rhythm, the actor, and sound and speech.



# More and more cameramen are switching to **ARRIFLEX 35**

*G. "Russ" Carrier, Lansing, Mich.  
with his Arriflex 35 through  
which he has exposed over half a  
million feet of film.*



*Writes Mr. Carrier:* . . . I have been a cameraman since way back. After World War II, I obtained an Arriflex 35 and have used it continuously on assignments for Paramount, Warner, Pathe, Telenews, March of Time, N.B.C. and many others. After 500,000 feet of film this camera is still operating as perfectly as on the day I got it.

I have used the camera at 20 below zero and, in shooting blast furnaces where the wooden tripod legs would scorch unless protected. The Arriflex 35 always came through with 'flying colors.'

The many exclusive features of the Arriflex 35 are what first attracted me to this wonderful camera. Its reflex shutter shows me exactly what I am getting with any lens, and it permits me to "follow focus" while I shoot. In fact, I judge exposure on the ground glass, and have not used an exposure meter in years.

Changing a film magazine or flipping the lens turret takes only a matter of seconds. Everything is ready for finger-tip control, and the entire camera is beautifully balanced for hand-held shooting.

A cameraman's work is very demanding . . . and, a camera which simplifies his problems is mighty welcome. That's the way I feel about my Arriflex 35. I affectionately call it:

OLD FAITHFUL



## ARRIFLEX 35

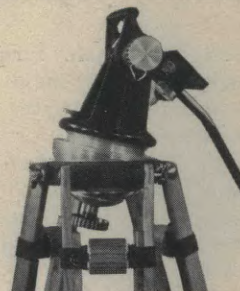
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**SEVEN-YEAR-OLD** Son-of-the-Hunter lives a pastoral existence with his nomadic parents. Comes time for him to go to school and he gets his first hair cut, his first suit of white man's clothes.



**SCHOOL** authorities have difficulty handling the Indian lad, who yearns for the simple life of his pre-school days. The school teacher persuades him to stay by presenting him with a new pocket knife.

## "NAVAJO"

**Photographed in the rugged beauty of Arizona's Navajoland, this film will stand alone on Virgil Miller's eloquent black-and-white photography.**

By HERB A. LIGHTMAN

**G**IVEN THE SAME script, it is not likely that any major studio, with all its unlimited resources and facilities, could have matched for sheer quality the little independent production "Navajo" just beginning to make a dent on movie audiences of America. Reviewers are unanimous in their acclaim for the picture's photography—the work of Virgil Miller, A.S.C.

"Navajo" started out very much like any other Hollywood motion picture

production, except that the cast and crew were small in numbers by comparison, and the equipment taken on location consisted of the very barest of essentials. It was the initial independent production of former actors Hall Bartlett and Norman Foster, and was filmed almost entirely on location in and near the Navajo Indian reservation in Arizona.

But what began as a normal photographic assignment for director of photography Miller ultimately became

one that revealed all the genius and resourcefulness, not to mention the versatility, that marked him one of the industry's top cinematographers a few years ago.

Miller came out of semi-retirement to photograph "Navajo" for his old friend Bartlett, and the step seems destined to lead him back to full activity again as director of photography of feature films. On this assignment, Miller not only photographed the picture but doubled in brass as actor, jeep driver, and camp cook—all as result of unexpected exigencies which arose and repeatedly called up all the resourcefulness of the little production company struggling against nature's elements far out on the Arizona desert wastelands.

The company encountered surprises, disappointments and frustrations with uncommon frequency almost from the very beginning, yet it seems that these very frustrations only stiffened their resolve to accomplish what they had set out to do and resulted in the simple,

**HORSE-DRAWN** wagon fitted with automobile wheels and tires provided transportation for the company. Driving to location is Virgil Miller's assistant, Ernie Smith, while beside him sits the Indian lad. Miller is just behind him.



**ARRIVING** on location, the camera equipment is assembled while director Norman Foster checks the Indian lad's costume for continuity. Often the lad would become sullen, suddenly start homeward afoot. Gifts invariably brought him back.







**BUT THE LAD** can stand the confinement of school no longer. He escapes and begins the arduous 35-mile trek homeward afoot. The school authorities start off in pursuit.



**THE LAD LEADS** them through dense canyons and up precipitous cliffs. The resultant "chase" affords director of photography Virgil Miller some of the most thrilling outdoor shots seen in movies in many years.

stirring beautiful film which has impressed cosmopolitan critics everywhere.

Following the initial press previews, "Navajo" has been honored with a number of distinguished awards for its excellence. It received a top award in the last Edinburgh Film Festival. It was awarded a Gold Medal by Parents Magazine as the "Outstanding Family Film of the Month." Following this, the picture received the Exceptional Merit Award of the Protestant Motion Picture Council. And the following publications cited "Navajo" for their respective Picture of The Month or Picture of the Week awards: Woman's Home Companion, American Magazine, Quick, Scholastic Magazine, Boy's Life, Redbook,

*(Continued on Page 216)*

**VIRGIL MILLER, A.S.C.**, veteran cinematographer of more than 250 motion pictures, proves, with his stunning camera work on "Navajo," that old timers never lose their touch. Film reviewers from coast to coast have lauded the photography of this initial independent production of Hall Bartlett and Norman Foster.

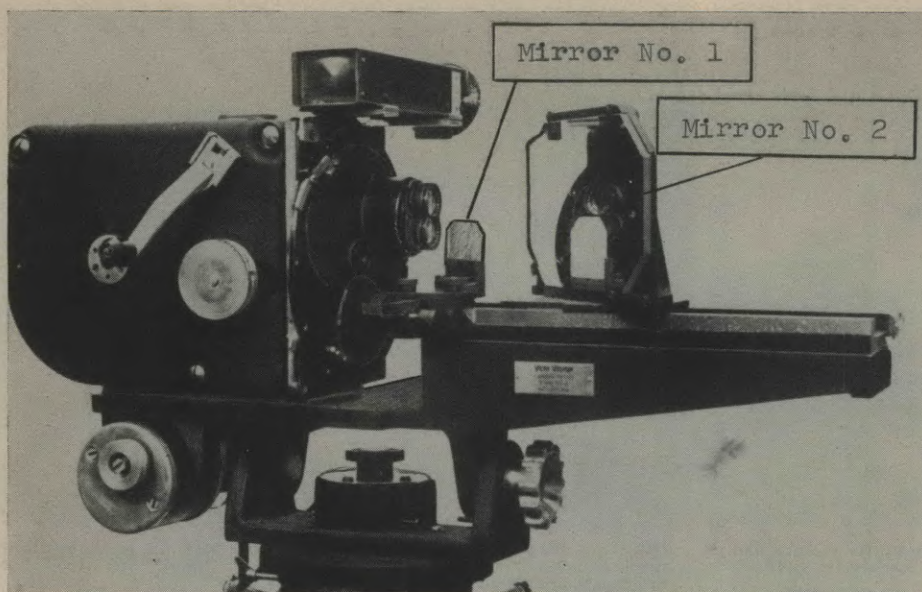


**HAULING** camera and equipment up sheer cliffs became a daily chore in which every member of crew and cast lent a hand. Miller, despite his years, scrambled up and down the hills with all the alacrity of his youthful assistants.

**HERE** the crew pauses for a "breather" on location in Canyon de Chelly, Arizona. Left to right are Norman Foster, director; Hall Bartlett, producer; cameraman Virgil Miller (puffing on pipe); and assistant Craig Smith.







VERIVISION modification of the British Vinton Type K newsreel camera for stereofilm photography. Camera is turned 90° and images are picked up by the twin lenses through the adjustable mirrors. Note that the viewfinder, above the lenses, has been turned a full 90°

## Stereofilm Making With The VeriVision Camera

**Twin-lens camera simultaneously photographs two images, one above the other, on one filmstrip, eliminating "movement parallax."**

By DR. F. A. WEBER

*Director, VeriVision Holdings, The Hague, Holland.*

NINETEEN-FIFTY-ONE might be said to mark the year in which stereo motion pictures got their most impressive start toward practical application, both for military uses and for entertainment. Already in the United States, England, and Holland producing companies have been formed for the purpose of turning out large scale film productions in stereo. The success of the stereo motion picture exhibitions at the Festival of Britain last year greatly stimulated this trend.

Much of the history of the development of stereo movies in the United States has been covered in the two articles by J. A. Norling which appeared in the February and March issues of *American Cinematographer*. A great deal also has been done in advancing practical stereofilm making in Europe, particularly in Holland. Holland is a

very good point for international observation of such developments. Here, for example, we have established VeriVision Holdings, a small private research group which I head, and which employs a number of experts in a continuing research toward the further development of stereofilms.

Todate, some standards relating to stereofilms have been internationally agreed upon, at least among European stereo experts. These are:

**Viewing Method:** As no commercially acceptable autovision method has been developed as yet, the principal method of viewing 3-dimensional films is with the aid of Polaroid spectacles. (Our research group, however, expects to have good, economically usable autovision grids ready in about a year for screens up to 6 or 7 feet in width—adequate for non-theatrical exhibition

of stereofilms. Also, improved Polaroid spectacles of a higher light yield are reportedly being made in West Germany by the Kasemann Works.)

**Image Size:** All present stereo methods involve a light loss of about 60%. Thus, to get sufficient light to the screen it is generally accepted that each image (L or R) has to be of full aperture dimensions, i.e., 16.03mm x 22.05mm for 35mm film, with an acceptable tolerance of downward of 15%. For 16mm stereofilm, only two full images (each 7.42mm x 10mm) are acceptable.

**Single Filmstrip:** Here in Europe, where stereofilm development has a long history, it is now generally accepted that both stereotaking (the photography) and stereoprojection should be done by means of a single film. This insures true position of the left and right images in relation to each other, easy printing on existing types of film printers, and a commercially acceptable method of projection. The single filmstrip system combined with full images automatically leads to alternate positioning of the L and R images on the film.

**Stereotaking Formula:** No agreement has yet been reached internationally about the method of photographing stereofilms. At the moment there exist at least 5 methods: American, Dutch, English, West German, and Russian. All agree, however, on the point that for closeups, very small stereobases (interocular distances) and stereoangles (the angle between the two optical axes going from camera to object) have to be used in order to avoid excessive distortion. In my opinion, the Dutch "minibase-miniangle" formula (part of a "methods" patent) gives by far the best results.

With this formula, created by Reijnders, I produced and directed in 1949 a 30-minute newsreel type stereofilm. This was printed on two 16mm filmstrips (half of it in color). A wide range of subjects, from international motor races and military training to yachting and scenes of a coronation were taken without any prearranging of the subject, and always instantly. Closeups, semi-closeups and long-shots follow one another with effortless ease, any amount of intercutting being possible.

All subjects have their full *natural* depth—perceptible whether one sits 6 feet or 100 feet away from the screen. There is no eye-strain at all, and all images stay within the border of the screen and seem to extend from there backward.

It was observed that the stereofilms exhibited at the Festival of Britain, and made according to British ideas, cause eyestrain. Often, also, the subjects appear to jump far forward out of the screen, and seem to have exaggerated depth. (Continued on Page 220)



ARROW POINTS to the "Houdini," unique hand lamp developed by Frank Planer, A.S.C., for producing natural catchlights in eyes of a player filmed close up. Here Planer plays light on eyes of Frederick March for closeup of "Death Of A Salesman."

**A**LMOST EVERY cameraman has a "gimmick"—some gadget or idea which he uses more or less exclusively to achieve some special emphasis in photography. With Frank Planer, A.S.C., it's the "Houdini"—a small lighting unit which he holds by hand when photographing a closeup, reflecting light into a player's eyes to add sparkle to the features.

Planer has employed the Houdini in almost every picture he has photographed in Hollywood, including his most recent—"The 5000 Fingers of Dr. T." which he recently completed for Stanley Kramer at Columbia Studios.

The lamp got its name through an off-hand remark made on the set one day by a fellow-craftsman while observing Planer crawling beneath the camera with the lamp, as a closeup was being shot. Planer was watching the actor closely and moving the light carefully, keeping it directed on the actor's orbs. Observing this, his fellow-worker dubbed him "Houdini"—after the famed magician. Later, the term came to be applied to the lamp itself.

The lamp is about 12 by 4 by 4 inches in size. Made of sheet metal, it has a curved reflector surface. The front is covered with a panel of diffused glass and there are slide tracks which take a narrow spun-glass diffuser panel. Light source consists of two 110-volt 60-watt lamps, each controlled by a separate switch. The unit invariably is

(Continued on Page 220)



## New Glamour For Closeups

Director of photography Frank Planer uses unique hand lamp to impart sparkle to eyes of players in closeup cinematography.

By ARTHUR ROWAN



THE HOUDINI (arrow) in hands of director of photography Planer reflects light into eyes of Charles Laughton for a closeup for "The Blue Veil."



PLANER applied the Houdini to color photography for first time recently when filming "The 5000 Fingers Of Dr. T." Technicolor production for Stanley Kramer.



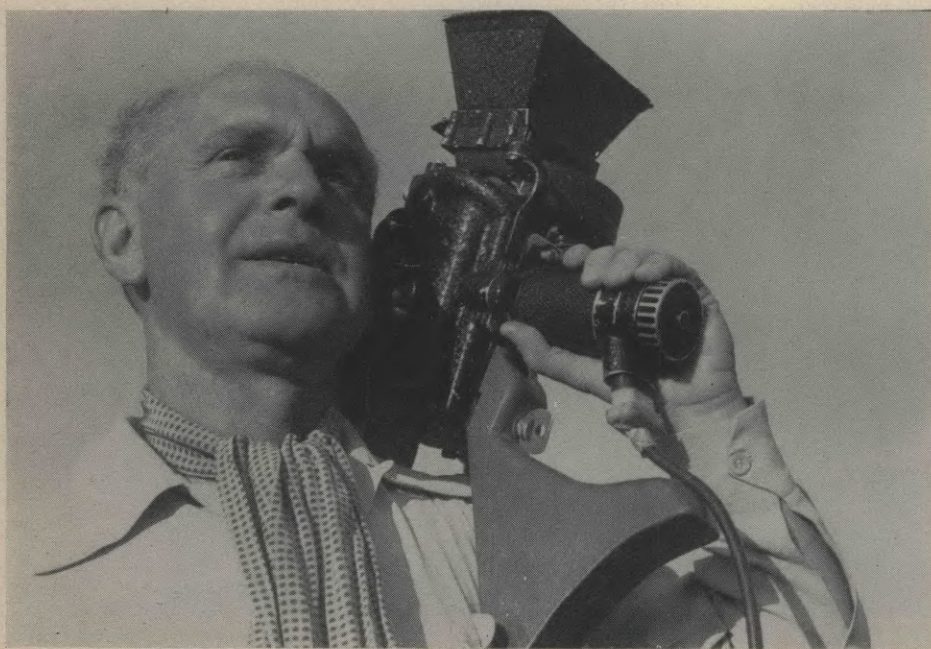


"IN ONE SHOT after another in this royal travelogue, there is caught in the naturalness of color some striking characteristic of the place, the season, the state of weather and even the time of day." Scenes show President Truman and family greeting Royal couple (left) and arrival of couple in Quebec for Sunday church services.

## New Color Deal

**Greater range revealed in "Royal Journey" travel film photographed on new Eastman color negative by Osmond Borradaile, A.S.C.**

*On Sunday, March 9, 1952, Bosley Crowther, drama and cinema critic of the New York Times, devoted his column to lauding the color photography of Canadian cameraman Osmond Borradaile, who filmed the visit to North America last year of Britain's new Queen and her husband, the Duke of Edinburgh. Because it points up the outstanding qualities of the new Eastman color film, the full text of Mr. Crowther's column is reprinted here through the courtesy of the N. Y. Times.—EDITOR.*



OSMOND BORRADAILE, A.S.C., used a portable Arriflex 35mm camera with a special gunstock mount most of the time in photographing the color travelogue "Royal Journey."

THE TRULY amazing quality of the color photography in the factual film "Royal Journey," now at the Embassy Guild, should arouse everyone in picture business to a renewed realization of the boon that movies have in their ability to throw color onto the screen. And what is more, it should fill with confusion and cause to blush with shame those craftsmen who have been contented with the color they have given us up to now—at least, the outdoor color, upon which nature has begged that they improve.

For here, in this documentary record of the visit of Britain's new Queen and her husband, the Duke of Edinburgh, to Canada and the United States last fall, is revealed—quite as much by chance, we gather, as through the use of a new type of film—what can really be done with color to enhance and enrich atmosphere. In one shot after another in this royal travelogue—which happens to give, incidentally, a remarkably sympathetic view of a couple of patient young people doing an obviously tough and tedious job—there is caught in the naturalness of color some striking characteristic of the place, of the season, the state of the weather and even the time of day.

Have you noticed in color pictures how the time never seems to change—how it is always high noon, when it isn't nighttime—and how the weather is almost always clear? (When it isn't, of course, it is usually obvious that the scene has been shot in a studio.) Well, in this actuality picture, shot almost wholly on the run by camera men of the National Film Board of Canada, racing along with the royal entourage, you get the golden luminescence of a

*(Continued on Page 215)*



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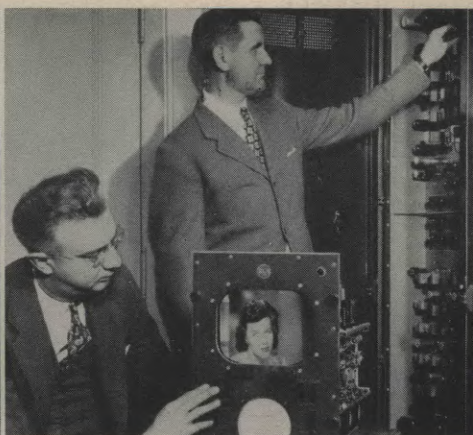
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Hollywood

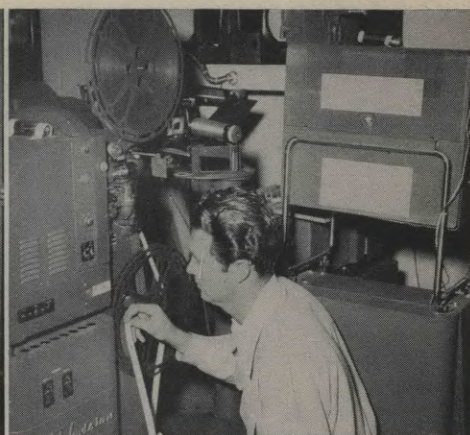




WHEN prints of good quality are being televised, there should be no need for monitors to alter density controls. Uniformity of density and shading is inherent in the film itself.



THERE STILL is wide variation in standards of individual TV stations. Research is continuing which ultimately will insure transmission quality that filmed programs deserve.



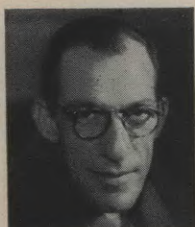
SURVEY shows that no two TV stations achieve like results in telecasting films. This suggests the need for standardization of film equipment and transmission methods.

## Normal Cinematography Best For Television Films

**Lack of standards and too much knob twisting by station monitors, not inferior photography, responsible for poor transmission quality of television films, survey shows.**

By ARTHUR MILLER, A.S.C.

THE FIRST COMPREHENSIVE survey of the technical requirements of motion pictures for television has been completed in Hollywood by a special research committee of the IATSE Studio Photographers' Local 659. Purpose of the report besides that of supplying answers to many problems besetting TV stations and producers of video films alike, was to determine if TV films require a lighting and photographic technique different from that employed in making theatrical films.



ARTHUR MILLER  
A.S.C.

The result was a long and interesting study of television over a three-year period. As chairman of the committee, I became perhaps the most avid watcher of TV programs in Hollywood with

probably the highest score in "air time" of any video viewer. This was necessary, of course, in order to study the quality of TV films as they came over the air, the type of films generally being televised, and to observe which lighting formulas and camera techniques produced the best results for television films.

A most interesting thing happened about the time the survey had been in progress six months. After having observed on my home receiver countless "westerns" and other "old Hollywood films"—the quality of which was dubious, to say the least—one evening there came over the air a feature-length motion picture which was remarkable by comparison. It was "Tomorrow Is Forever," produced by R.K.O. in 1945 and photographed by the late Joseph Valentine. It was clear and sharp, virtually as good as any picture one would see on a motion picture screen.

The question naturally followed: "How come this old picture came over television with such fidelity?" It resulted in an important discovery in our survey: that much of the poor quality of video films as observed on home receivers is due to faulty electronic systems of the telecaster, to poor judgment of the engineer handling the monitor controls in the station, or both. Further study revealed that a given film televised by one network station appeared differently on home receivers than when televised by another station. The difference lies in the difference in equipment, in the difference in the standards established by each station's engineers. In short, much of the trouble still exists because of the lack of standardization in the television industry.

Perhaps the strongest point here is the fact that a new factor enters into the telecasting of motion pictures—the privilege vested in the network's engineering staff to control contrast and shading as TV films are being broadcast. As long as this condition exists, there can be no fancy lighting of TV films. The producer of television films must recognize the fact that lighting effects on a small screen should be kept to the minimum.

The survey further revealed that some TV stations have improved their equipment to the point where reproduction quality of TV films is identical with the photography. These stations for reasons of their own do not share their technical secrets with other stations, which are lagging in the telecasting quality of films.

This at once suggests that the photographic quality transmitted by some TV stations does not represent a true repro-



duction of the film cameraman's work. To emphasize this fact, it is interesting to note the results of one special survey we made of films made especially for TV. We conducted a test of the various films stocks currently used in the production of motion pictures for television, to determine which film or combination of films gave the best results. We encountered cameramen and TV film producers who preferred DuPont negative and positive exclusively; others who preferred DuPont negative, with prints made on Eastman positive; while still others preferred both Eastman negative and positive. All claimed their combination gave the most ideal results.

So we took a typical DuPont negative of a popular TV film show and a typical Eastman negative of another show to a major laboratory in Hollywood, which does most of the processing of locally-made TV films. Here we had prints made in various ways: an Eastman positive print of the DuPont negative; a DuPont positive of the Eastman negative. Then we made prints on Eastern positive of the Eastman negative, and a print of the DuPont negative on DuPont positive. Following this we had the lab make a special print which they believed was the kind everybody was asking for—an extra soft print.

All these prints were then taken to a local TV station and put on the air after the regular programs had ended for the night. Those on our committee viewed the results on their home receivers in their own living rooms. Of all of the prints, the one that gave the best results was the normal print made from a normal negative, and without the station engineer once touching the monitor controls. The point is that the very same technique was employed in the production and processing of this film that would have been employed in making a regular theatrical film.

During this survey, I personally studied just about every TV film show made in Hollywood, looking at the pictures on my home receiver, then noting the comparison in a projection of the films on a movie screen.

The production methods of each TV film producer were studied. I spent days with each company on the sound stage, studying the lighting employed, the way the cameramen and assistants operated, and observed the direction, etc.

Obviously the complete, multi-page report resulting from our survey is too voluminous to reproduce here, and I can only summarize some of the most important conclusions reached as result of the study. In addition to those observations already mentioned above, other conclusions are:

(Continued on Page 230)

# Television Film Production

By LEIGH ALLEN

**APRIL PRODUCTION ACTIVITY:** The following cinematographers were actively engaged in Hollywood during the past month directing the photography of television films:

ROBERT DE GRASSE, A.S.C., "Amos 'N Andy" series for CBS-TV, at Hal Roach Studios.

JACK GREENHALGH, A.S.C., 26 half-hour "Ramar of The Jungle" series pictures at KTTV studios, for Arrow Productions.

JOHN MARTIN, "Wild Bill Hickok" series of half-hour telepix at Sunset Studios, for Wm. Broidy Productions.

ROBERT PITTACK, A.S.C., "Lone Ranger" series of half-hour telepix at General Service Studios, for Jack Chertok Productions.

LUCIEN ANDRIOT, A.S.C., "Rebound" series of half-hour adult dramas at RKO-Pathe Studios, for Bing Crosby Enterprises.

KARL FREUND, A.S.C., "I Love Lucy," half-hour comedy series at General Service Studios, for Desilu Productions.

LESTER WHITE, A.S.C., "Dangerous Assignment," half-hour adventure series at Goldwyn Studio, for Donlevy Development Corp.

KENNETH PEACH, A.S.C., "Family Theatre" series of half-hour dramas at Jerry Fairbanks Studios.

JAMES VAN TREES, A.S.C., "Groucho Marx Show," half-hour comedy series at NBC Studio, for Filmcraft Productions.

WILLIAM BRADFORD, A.S.C., "Annie Oakley" series of half-hour westerns for Flying A Productions.

JOHN BOYLE, A.S.C., "Big Town" series of 26 half-hour dramas at General Service Studios, for Gross-Krasne, Inc.

LEONARD CLAIRMONT, "Man Of Tomorrow," series of 15-minute telepix for Hour Glass Productions.

WILLIAM SICKNER, A.S.C., "File Of Jeffrey Jones" series at KTTV Studios, for Lindsley Parsons Productions.

ELLY FREDERICKS, series of half-hour adult dramas at Eagle Lion Studios, for Revue Productions.

WALTER STRENCE, A.S.C., "Mystery Theatre" series, also the "Beulah" series of telepix at Hal Roach Studios, for Roland Reed Productions.

JOE NOVAK, series of westerns at Goldwyn Studios, for Roy Rogers Productions.

HAROLD STINE, Telescriptions series at for Snader Telescriptions.

STUART THOMPSON, A.S.C., "Electric Theatre" series at Eagle Lion Studios,

for Screen Televideo Productions.

JACK MAC KENZIE, A.S.C., "Racket Squad" series of half-hour adventure pix at Hal Roach Studios, for Showcase Productions.

ELMER DYER, A.S.C., "Craig Kennedy—Crimnologist," series of half-hour adventure telepix at Key West Studios, for Adrian Weiss Productions.

BENJAMIN KLINE, A.S.C., "Fireside Theatre" series at Eagle Lion Studios, for Frank Wisbar Productions.

DANIEL CLARK, series of half-hour dramas for Ziv TV Productions.

CURT FETTERS, "Cisco Kid" series of half-hour telepix for Ziv TV Productions.

NORBERT BRODINE, A.S.C., "Racket Squad" series of half-hour telepix at Hal Roach Studios, for Showcase Productions.

LUCIEN ANDRIOT, series of half-hour telepix dramas at RKO-Pathe Studios, for Lancer Productions.

HENRY FROELICH, A.S.C., series of half-hour TV dramas at Motion Picture Center, for Edward Lewis Productions.

FAYTE BROWNE, A.S.C., "Crossroads, U.S.A.," for Screen Gems Productions.

Another new TV film production company will bow in Hollywood about June 1st when Howard Welsh of Fidelity Pictures starts cameras rolling on a series of 30-minute TV films starring Constance Bennett. Shooting will be done at Motion Picture Center.

"I Love Lucy" show finally caught the discerning eyes of Nielsen Pollsters, who put it at the top of the National Nielsen Ratings last month. The show belonged there all along! Karl Freund, A.S.C., directs the photography.

S.M.P.T.E. convention in Chicago last month devoted more than 25% of its program to matters relating to television. Event teed off first day with 15 speakers reading papers on television problems and developments.

Simmel-Meservey Company in conjunction with Tele Vox Co. of Mexico City, is scheduled to produce a series of telepix in Mexico for release in the U. S. Mexican cameramen and technicians will be used.

Lucien Andriot, A.S.C., is set to shoot the initial pilot films for BCE on May 5th.



# American Cinematographer Award



THE American Cinematographer Award, ten of which are presented annually to the Top Ten films selected by a jury of Hollywood cinematographers from among those entered in the yearly competition.

THE AMERICAN CINEMATOGRAPHER magazine in association with the American Society of Cinematographers again this year has singled out for recognition the movie-making talents of twenty of the nation's leading movie amateurs. The Top Ten winners in American Cinematographer's 1952 Amateur Motion Picture Competition each will receive a gold American Cinematographer Award. The makers of the next ten best films will receive Honorable Mention certificates.

One thing that is becoming more and more evident in these yearly competitions is that while the volume of entries has decreased, the quality of the individual films is improving steadily. We thus find more and more films with sound in one form or another, and more amateurs making pictures with the sound recorded on the film.

All this indicates a more serious attitude on the part of amateurs making films for competitions, and it certainly indicates that sound in all its phases rapidly is assuming a major place in the activities of movie amateurs every-

where. It should be emphasized here, however, that sound is not a major factor in the evaluation of films submitted in our yearly competitions, although its contribution to a film is fully considered. In other words, a good film well titled—if properly planned, organized, photographed and edited—competes on equal terms for a place among the Top Ten with films having synchronized sound.

We are sorry that only one 8mm film made the Top Ten this year. We want 8mm filmers to know that in this competition their films compete equally with sixteens. This year it just happened that there were a greater number of good 16mm films than good 8mm films.

The Top Ten award winners are:

ALL IN A DAY, 575 ft. 16mm Kodachrome with synchronized sound on magnetic wire, entered by O. L. Tapp, Salt Lake City, Utah.

A STORY OF A DISC JOCKEY, 1,000 ft. 16mm black-and-white, with sound on film, submitted by John F. Cowart, Atlanta, Georgia.

IN FANCY FREE, 600 ft. 16mm Koda-

chrome, with sound on film, submitted by Glen H. Turner, Springville, Utah.

MAKE MINE MAGIC, 150 feet 8mm Kodachrome, silent, submitted by George A. Valentine, Glenbrook, Connecticut.

PHILADELPHIA STORY, 600 ft. 16mm Kodachrome, with musical accompaniment on discs, submitted by Samuel R. Fass, Brooklyn, N.Y.

ROMANCE OF GLOUCESTER, 600 ft. 16mm Kodachrome, with sound on discs, submitted by Bert Seckendorf, Brooklyn, N.Y.

THE SAD DUCKLING, 400 ft. 16mm Kodachrome, with sound on film, submitted by Denny Plumlee, Sun Valley, Calif.

SPEAR THAT FISH!—1,000 ft. 16mm Kodachrome with synchronized sound on tape, submitted by Leon Paddock, Inglewood, Calif.

VENEZIA, PEARL OF THE ADRIATIC, 600 ft. 16mm Kodachrome, silent, submitted by Oscar H. Horovitz, Newton, Mass.

WATERS OF LODORE, 1,200 ft. 16mm Kodachrome with synchronized sound on magnetic wire, submitted by Al Morton, Salt Lake City, Utah.

... these are the Top Ten for 1952.

Cited for Honorable Mention are:

ACAPULCO—MEXICAN RIVIERA, 750 ft. 16mm Kodachrome, with sound on discs, submitted by Harold C. Ramser, Los Angeles, Calif.

A MIDSUMMER NIGHT'S DREAM, 600 ft. 16mm Kodachrome, silent, submitted by Newell W. Tune, Los Angeles, Calif.

EMERALD STAIRWAY—SULU SEAS, 800 ft. 16mm Kodachrome, silent, submitted by William Griffith Hahn, Seattle, Wash.

GOLDBLOCKS AND THE THREE BEARS, 300 ft. 16mm Kodachrome, silent, submitted by Joseph Lowry Fischer, Venice, Calif.

IN THE SKY OVER MIAMI, 275 ft. 16mm Kodachrome, with sound on magnetic wire, submitted by George Merz, Hollywood, Florida.

THE BLACK SATCHEL, 285 ft. 8mm, Kodachrome with sound on magnetic wire, submitted by Al Londema, Salt Lake City, Utah.

THE THING, 800 ft. 16mm Kodachrome with sound on film, submitted by Leo Caloia, Los Angeles, Calif.

TULIPS, CANALS, AND WOODEN SHOES, 700 ft. 16mm Kodachrome, silent, submitted by Oscar H. Horovitz, Newton, Mass.

VACATION HIGHLIGHTS OF 1950, 390



# Winners

ft. 8mm Kodachrome, silent, submitted by Fred Evans, Sherman Oaks, Calif.

WHAT GOD HATH WROUGHT, 400 ft. 16mm Kodachrome, silent, submitted by Leo J. Heffernan, New York, N.Y.

Reviews of the previously-named American Cinematographer Award winners follow:

ALL IN A DAY—Consistently good photography marks this humorous document of the trials and tribulations that beset a man who goes fishing despite the objections of his wife. Overruling his wife's plea that he take her to visit her mother, the man sets out on his trip early the next morning. His first disappointment comes when the pal who was to accompany him bows out. Setting out alone, trouble comes in bunches. He gets a ticket for speeding, then a flat tire, and when he arrives at the lake selected for fishing, the boat is flooded with water. After bailing it out, the man rows out on the lake, forgetting his lunch, tackle, etc., and he must return to shore—further building up his state of high dudgeon. Before night falls, he's fallen in the lake, not to mention the fact he caught nary a fish, so he returns home a sadder but wiser man. But even then, his troubles are not over. His wife, who promised he'd "be sorry" for going on the trip, locks him out of the house. In the closing scene he finds solace in his little son, who remains his only friend.

One outstanding feature of this film is the maker's ability to cut scenes as he shoots. Result is each scene dovetails snugly with the next, and this greatly simplified, we are sure, the task of editing the film.

A STORY OF A DISC JOCKEY—John Cowart, who has been making movies only a few years, demonstrates with this sound-on-film production that he has all the makings of a real professional. Cowart was an award-winner last year, an honorable-mention winner the year before. This is his most pretentious effort to date. If nothing else, it proves that the lone cine amateur *can* produce serious films if he has the imagination plus the ability to organize his friends and associates in his projects. Cowart evidently has a well-knit organization of friends whose interest in amateur movies is as avid as his. Most of those who aided him in last year's production are in there pitching again this year.

(Continued on Page 221)

## TOP TEN

WINNERS IN

### AMERICAN CINEMATographer'S 1952 ANNUAL AMATEUR COMPETITION



ALL IN A DAY

*O. L. Tapp*

A STORY OF A DISC JOCKEY

*John F. Cowart*

IN FANCY FREE

*Glen H. Turner*

MAKE MINE MAGIC

*George A. Valentine*

PHILADELPHIA STORY

*Samuel R. Fass*

ROMANCE OF GLOUCESTER

*Bert Seckendorf*

THE SAD DUCKLING

*Denney Plumlee*

SPEAR THAT FISH

*Leon Paddock*

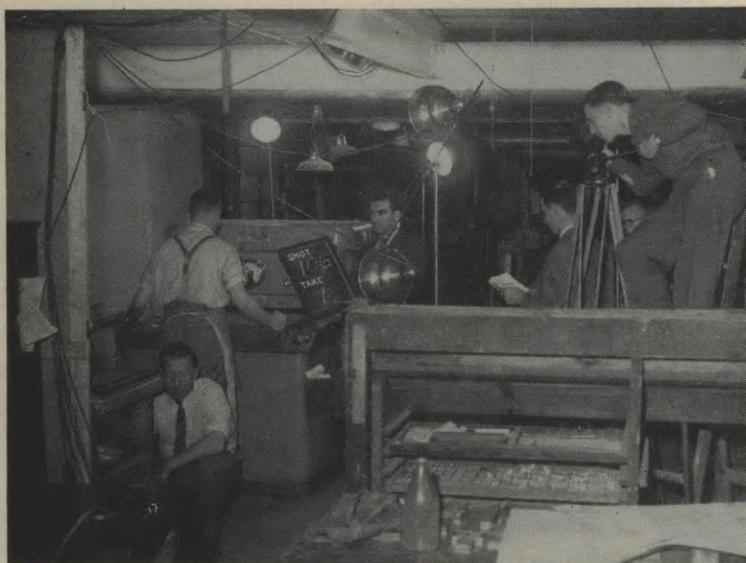
VENEZIA, PEARL OF THE ADRIATIC

*Oscar H. Horovitz*

WATERS AT LODORE

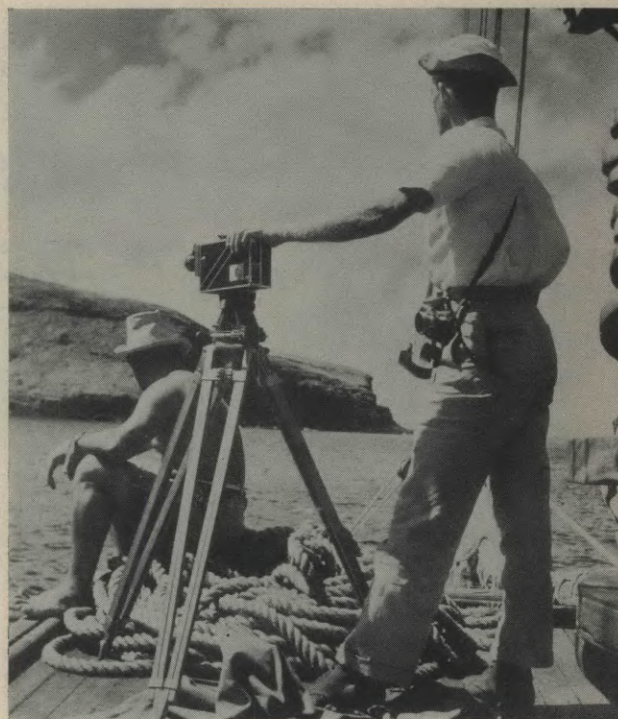
*Al Morton*





IF IT IS true that to make a successful amateur film requires teamwork between different kinds of artists, then to this creative cooperative work let us welcome other amateurs who may be interested in scripting, acting, direction, editing, etc.

IN THE EARLY days of amateur movies, the accent was on the technical side of film making, on the ability of the filmer to catch significant scenes and beautiful scenery. Today, the lone amateur must show all-around versatility.



## Needed — A New Deal For Serious Amateurs

**Swedish amateur reports a decline in interest among amateurs similar to that in the U. S.; offers some solid ideas for infusing new life into the universal film making hobby.**

By M. G. LIVADA

*Director, Stockholms Filmamatorer*

THE ARTICLE by Alvin D. Roe, which appeared in the July, 1951, issue of *American Cinematographer*, dealt with the declining interest among amateur movie makers for their hobby. The conditions revealed by Mr. Roe are not confined to American movie makers alone, but apparently are valid throughout the whole cine amateur world. As an example, whereas there have been an average of 90 competitors in the Swedish Annual Film Competition in recent years, the number of participants in last year's Competition dropped to 17.

I shall try to analyze the causes of this decline and to offer suggestions that may tend to remedy the situation:

First, the technical equipment at the

amateur's disposal and the continuing improvement of the standards of amateur films throws the cine amateur of today into a grave dilemma. He has to choose between working alone and working within a film society or cine club. He has to decide between employing more help and assistance, more resources, both technical and economical, and the loss of his independence and his individuality as a film maker. If he follows the advice of Pierre Boyer, as related in Mr. Roe's article and which proposed that individual amateur movie makers unite and work collectively in the production of worthwhile films, he must endure all the formalities which working with a film society brings; and if he is compelled to work thus, there

cannot be too much enthusiasm and phantasy left.

I do not deny the importance of the facilities and other benefits which a film club offers; but I sincerely confess that it seems to me that club-made films invariably try to follow the historic development of the film instead of opening to it new roads and new horizons; for the amateur film, in my opinion, must possess—before any technical superiority—courage, phantasy, and personality. And if, to such quality, the professional touch is added, *with the time*, then we may speak of it as an ideal amateur film. The question is: is a compromise possible between team-work and one man's desire for self-expression through film? And if it is, in which way?

I dare to affirm that a compromise is not only desirable but even possible. But for its attainment we need:

- a) A new type of film society
- b) A new type of film competition
- c) Improved competition awards
- d) A better means of contact between individual movie makers

To elaborate:

*(Continued on Page 224)*



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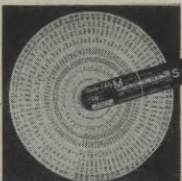
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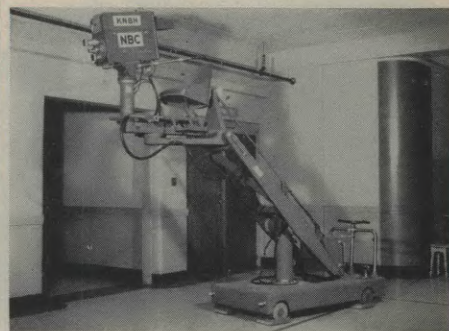
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## New Houston-Fearless Camera Crane

Designed for Both Motion Picture and TV Cameras



MAXIMUM up-and-down range of boom of the new Houston-Fearless model TC-1 camera crane is shown in photo above and at right. Boom may be rotated full 360°. Chassis has eight dual rubber-tired wheels, affords choice of synchronized or differential steering.



A NEW CAMERA CRANE for both motion picture and television cameras is introduced this month by Houston Fearless Corp., Los Angeles. Known as the Model TC-1, the crane possesses unusual versatility and maneuverability, permitting use of the camera in making very high or very low "on the air" fluid-motion shots. It affords smooth vertical tilt and horizontal panning, long or continuous running dolly shots or any combination of these camera movements. All operations are smooth, steady, extremely quiet and almost effortless.

Principle feature of the TC-1 crane is its counterbalanced boom which is mounted on a mobile chassis by means of a rotating center column. The camera and the cameraman are supported on a rotating mount on the forward end of the boom, balanced by lead weights in a box at the rear of the boom. Accurate balancing makes possible raising and lowering of boom manually with little effort. The boom can also be rotated full 360° with similar ease.

The camera platform, with the cameraman seated comfortably behind the camera, rotates independently of boom for horizontal panning, propelled by the cameraman through use of foot pedals.

Movement of crane over stage or stu-

dio floor is done manually by means of a push-bar at the rear. The crane rolls easily, smoothly, and quietly on eight hard-rubber-tired wheels, dual mounted. Steering is by means of a wheel at the rear. Two types of steering are available: 1) synchronous, with all wheels parallel and turning simultaneously. This permits straight-line tracking in any direction. Also 2) differential steering, in which the front wheels turn in opposite direction to those at the rear when negotiating a turn. This feature allows maximum maneuverability of crane in tight areas, turning on its own radius. Either type of steering is immediately selective by means of a lever.

A two-man crew can easily handle the crane—one to move crane into position and to maneuver the boom, and one to operate camera.

Further details may be had by communicating with the manufacturer at 11809 West Olympic Blvd., Los Angeles 64, Calif.



## NEW COLOR DEAL

(Continued from Page 206)

sparkling fall afternoon — so genuine that you can feel it — at a memorial ceremony in Ottawa.

On the deck of a naval cutter pushing out into Vancouver's Strait of George, you smell fog rolling in from the Pacific and see the ugly gray haze of fine rain. And up in the cold Laurentian Mountains you are smothered in bluish-white snow as you follow the royal visitors on a one-horse sleigh ride through a frosty wonderland. Finally, in by far the most dramatic and exciting sequence of the film — which, of course, was arranged by nature, with the cameramen eagerly on hand — you stand by as the leavetaking couple board a tender in Newfoundland's Portugal Cove and go off in a howling sou'easter to reach their ship across a sea of storm-lashed waves.

We cite these stunning manifestations of climate, weather and time to point up the wide range of sensuous and dramatic stimuli that color can provide — a range that has barely been suggested in most of our previous color films. Actually, this happy demonstration is not altogether due to the much greater "latitude" inherent in the new Eastman color process used — a process that works on the principle of exposing one color negative (which is not only more sensitive but more mobile), from which positive prints are made. It is due, in some part, to the pressure under which the cameramen worked, being forced to shoot stuff under circumstances at which the veteran color camera man would scoff.

For instance, the scenes in the Laurentians — the sleigh-ride scenes mentioned above — were shot in complete desperation by the chief lensman, Osmond Borradaile. He figured the weather was so terrible that he couldn't get a thing, but he had some film in his camera so he shot it anyhow. They say that he practically fainted when he saw the beautiful prints that came from the lab.

This is, of course, the lesson that directors and camera men must learn — to reach for effects with color in full confidence of the responsiveness of their film. Whereas, in average outdoor shooting, they wait for conditions to be ideal (or regulate them with false lighting), the demonstration has now been made that they can actually look for poor conditions in which to capture shades of atmosphere and mood.

Control in the studio is one thing — and is not to be scorned, by any means. We have seen some handsome examples of the dramatic use of color on the

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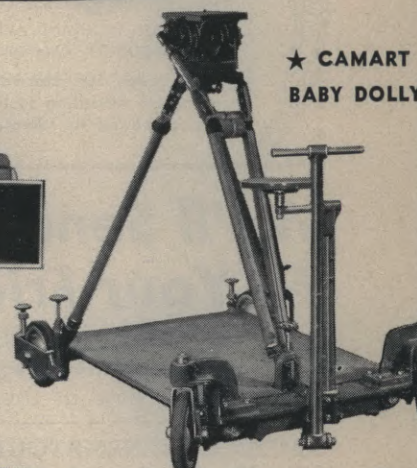
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studio stage. One bit is currently evident in Metro's "The Belle of New York," a story-wise mediocre musical, now at Lowe's State. Against a dark-blue backdrop, a black shadow ominously looms. Suddenly a stab of white light hits it and reveals it to be Fred Astaire in a white linen suit and white straw boater, all ready to go into his dance. The effect is electrifying. This sort of thing can't be beat.

But, in outdoor shooting, the field is open, and we are very happy to report that pictures will soon be forthcoming on which this new basic process has been used. We are eagerly waiting for them. Maybe we'll see a real dawn.

### "NAVAJO"

(Continued from Page 203)

Seventeen, Esquire, Audio Visual Guide, Catholic Messenger, and Saturday Review of Literature.

The story theme of "Navajo" concerns a seven-year-old Indian boy, Son of the Hunter, who lives a pastoral existence in the reservation wilderness with his nomadic family until one day he is "captured" by the white men and sent off to school. His glowering but passive resistance to his hated captors, his reluctant introduction to the white man's haircuts and shower baths, and the hair-raising chase over the cliffs which he leads the authorities after his escape from school, add up to absorbing entertainment that is refreshing in its off-the-beaten-track appeal.

Playing the lead role is a young Navajo moppet, Francis Kee Teller, who was as rambunctious and difficult to handle as the fabled lad in the story. Chosen from a group of un-schooled Navajo lads who never had heard of movies before, and perhaps yet do not understand what all the movie shooting on their reservation was about, Francis was at best a doubtful candidate for the role. But after reports on the first rushes were telephoned to producer Bartlett, any doubts about the lad's screen appeal evaporated into a new atmosphere of optimism.

While "Navajo" owes much of its dramatic force to Norman Foster's incisive direction, it is equally a cameraman's picture—and one cannot praise too highly the superb technical skill with which director of photography Virgil Miller has recorded the breath-taking scenery on film. Other reviewers have called Miller the "unseen star" of the film, and with good reason, for his inspired photography all but steals the show.

The picture was filmed in a primitive area of rugged cliffs and canyons about

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100 miles from Gallup, New Mexico. The main locations include Chinle (a small trading post), the awe-inspiring Canyon de Chelly, and ghostly Death Canyon where a band of Navajos once holed up and resisted Kit Carson for three years until betrayed by another tribe. Here the intrepid Hollywood production crew lived and worked under the most primitive conditions during the three months of shooting. Here there were no "accommodations," in the usual sense of the word.

The production was filmed during the late autumn months. The main hardship was the extreme cold which often froze the car motors every night and played hob with the camera. Earlier the company had been warned they must leave the Canyon before a certain date or risk being snowed-in for the rest of the winter.

When they had not finished shooting by that date, they decided to take the gamble and continue shooting. They just managed to get out before the first snowfall.

In the sub-zero temperatures the camera motor failed and the batteries gave out. Production was held up until another motor and batteries were flown from Hollywood to Winslow, Arizona, and transported by car to the location. Much of the action in the picture takes place high up on cliffs, which made it necessary for the heavy Hollywood studio-type camera to be completely dismantled and packed by the crew up the side of the mesa. At such times, cast and crew were constantly endangered by avalanches of falling rock.

Cinematographer Miller surprised the company by the sure-footed manner and

speed with which he scaled the sheer cliffs. Many years before, when he was photographing a series of Westerns, his mountain goat ability to negotiate the cliffs earned him the nickname of "Split Hoof." His athletic maneuvers on the rocks during the filming of "Navajo" made the nickname popular again.

To film the picture's few interiors (inside the trading post and the school), Miller used five ordinary photoflood lamps. A constant nuisance was the fluctuating electrical current which often caused the light level to change radically right in the middle of a take. The company was not equipped with portable generators or batteries large enough to run these lights as booster-lamps outdoors—a real necessity when shooting during late afternoon or evening hours. Miller was obliged to do the best he



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could with existing natural light and reflectors—and he did very well indeed.

Not all of the problems were photographic, however. Because the Indian school authorities would not permit any of their students to take a leave-of-absence for the purpose of becoming movie actors, it was necessary to select a boy of pre-school age to play the lead. Young Francis Kee Teller, like the other Navajos in the cast, spoke no English whatsoever, and it was necessary to have an interpreter available during shooting at all times. The only white man Francis had ever previously known was the trader who, incidentally, plays the part of himself in the film; but the boy had the inherent Navajo hatred for all white men.

None of the Indians employed in the picture had ever seen a motion picture, and they were at a loss to understand why they had to repeat each bit of action several times. They often would go on a sit-down strike, refusing to carry on further with such "foolishness." When the little boy grew tired of acting he would quit and set off for home on foot, even though it was 35 miles away.

In such emergencies, producer Bartlett would have to play football with the lad until he became co-operative again.

The old Indian who plays the role of the boy's grandfather (a former powerful medicine man of the tribe) had to be paid a bale of hay and a sheep before each day's shooting. He, too, often would get tired of it and quit. The producer, director and cameraman would then have to use the utmost diplomacy to get him back in the cast. On one occasion he developed a grudge against director Foster, after which he would take direction only from producer Hall. The old Indian further complicated matters by cutting off his hair halfway through the production, holding up the schedule until a wig could be flown in from Hollywood.

On some days the little Indian boy would not start work until he had been fed quantities of strawberry pop and Cracker-jack for "breakfast," which invariably made him violently car-sick on the way to location. However, the repetition of this malady never caused him to change his strange diet. "We lived in constant fear that the boy would be-

## LOYALTY-PROGRESS-ART — CREED OF THE A.S.C.

By JOHN ARNOLD, A.S.C.

WITH THE ELECTION last month of officers and members of the board of directors of the American Society of Cinematographers, the Society reaches another milestone in its long and successful history—its 33rd anniversary. On this occasion it is timely to review the purposes and the creed of the Society, oldest organization in the motion picture industry.

The Society's constitution establishes, as one of its chief objectives, the advancement of the art and science of cinematography; to maintain the honor and dignity of the members of the cinematographic profession, and to cultivate and maintain goodwill between directors of photography and other members of the great motion picture industry. These aims are summed up in the Society's creed: Loyalty-Progress-Art.

Criticism of the motion picture industry and of its people often occurs because the spotlight is ever on Hollywood. Sometimes this criticism arises from within the industry, sometimes from outside. True to the A.S.C.'s creed, Society members have not only rarely become involved in such criticisms, but have been the first to expose those who would attempt to smear or belittle Hollywood and its loyal workers. This vigilance must be continued. The loyalty for which the

A.S.C. stands must remain a paramount objective.

Today, just as in the early days of the A.S.C., the Society and its members are contributing much in the progress of cinematography, enabling the industry to meet ever-changing trends—trends which have seen sound, then color, and, most recently, television challenge the progress of the motion picture industry. Among the members of the A.S.C. are many who have made significant contributions to this progress.

The Art of cinematography also continues to advance, thanks to the ingenuity, intelligence and integrity of Hollywood's veteran directors of photography. Today, due in no small way to the efforts of these men, color motion pictures have become the industry's most significant artistic achievement. Sound gave the movies its voice, but color has brought to motion pictures more genuine realism than any other factor.

And what about tomorrow? Members of the American Society of Cinematographers, with their vast experience and their resources of technical knowledge, will continue to contribute substantially to the industry's progress. Loyalty—Progress—Art, as always, will influence this continuing march forward.



come really ill and jinx the production, to say nothing of his choleric little self," said Miller.

The young Navajo hired as interpreter provided a finishing touch to the company's woes. Whenever he became angry, he would retaliate by translating the wrong directions to the cast. But in spite of all this teepee temperament, the company managed to complete an excellent motion picture.


The photography in "Navajo" is so visually striking that each scene looks like an etching in motion. The over-all style is characterized by richly filtered skies, dramatic angles, and an inspired use of natural light aided by just a few simple reflectors. The panoramic compositions inside the canyons are breathtaking—and no less forceful are the extreme close-ups of the Indian characters themselves. Miller's night scenes, filmed in daylight through a combination of 25A (red) and 66 (green) filters, are especially effective. Perhaps the most visually powerful sequence, however, is the one in which the boy's overactive imagination coupled with his fear of the night, conjures up ghostly faces of the Indian dead. The eery camera treatment of this sequence builds suspense to a hair-raising climax.

To those familiar with Virgil Miller's professional background of 40 years in the motion picture industry, his masterful lensing of "Navajo" comes as no surprise. A graduate mechanical engineer who also holds a degree in electrical engineering, he got his start in the picture industry by setting up the first electrical department in a major studio. An artist of genuine talent, he combined his art skill with his technical knowledge and a great deal of work in special effects before switching to cinematography.

A veteran of 250 feature films, and 55 Fitzpatrick Traveltalks shot in Technicolor, Miller once headed Paramount's camera department for 8 years, and later was in charge of photography for David O. Selznick for a year. He filmed the original "Phantom of the Opera" with Lon Chaney, and has worked with more than 50 of Hollywood's leading directors.

Miller is credited with having developed the first combination filters for night effects, as well as a revolutionary type of diffusion disk. He is an expert in all of the color processes, and has originated many complex special effects.

He is probably the only Hollywood cameraman who can take a studio camera apart and put it back together again literally blindfolded. Once, while embarking for a location at Catalina Island, a camera was accidentally dropped overboard. It was fished up dripping wet and dismantled by Miller, who had it put back together and working again



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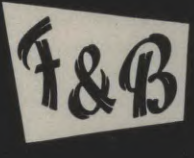
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before the boat docked at the island. On another occasion, when shooting in a remote Pacific Northwest location, a 104-foot camera tower toppled over, smashing the camera. Miller took the shattered machine apart and worked from 8 p.m. to 2 a.m. getting it back into working condition.

Still active as ever in the industry, Virgil E. Miller, A.S.C., can look back over 40 years of Hollywood picture-making and point with pride to the many outstanding feature productions which he has photographed—but of none can he be more justifiably proud than “Navajo.”

## STEREOFILM MAKING WITH VERIVISION CAMERA

(Continued from page 204)

The 16mm test film mentioned above was exhibited in 1949 in The Hague, Holland, and in 1951 in London and Coventry, England, before assemblies of experts. It is the opinion here that the photography of practical stereo feature films, as well as industrial and documentary stereo films will have to be done along the lines suggested above to assure an acceptable film product. To be universally acceptable, a stereofilm camera should offer stereobases from as small as  $\frac{1}{4}$ -inch up to about 8 inches (or more), and stereoangles from  $0.3^\circ$  to  $3^\circ$  or more.

In 1951, I saw reason for applying for patents in various countries for a universal stereofilm camera using single 35mm film, and which takes *simultaneously* two *full* images on the single filmstrip. Thus, “movement parallax” between the L and R images is avoided. Stereobases and stereoangles between the above named limits are made possible with this camera. It should be noted also that the same filming system is applicable to photographing 16mm stereofilms.

The VeriVision camera — VeriVision is a registered trademark—consists of a modified standard 35mm motion picture camera. The modification is applicable to most standard motion picture cameras such as Mitchell, Bell & Howell, Wall, Debrie, Newman-Sinclair, Askania, Ar-riflex and Cameraflex.

The modified camera is mounted on a special stereobase, having two front-aluminized plane mirrors, as may be seen in the accompanying photo. At the back is a six-sided ruler calibrated to predetermined stereotaking formulas, each of its sides corresponding with one focal length of the set of lenses used. Thus the cameraman need only see that this rule is properly positioned with relation to the pair of lenses in taking position on the camera, and to place the sleigh (movable base), bearing the larger of the two mirrors, opposite the number giving the distance from camera to object in feet.

Turning (rotating) the six-sided ruler on its longitudinal axis automatically adjusts the stereoangle. When a tracking shot is to be made, the sleigh is moved

along the ruler in the appropriate manner. That is all. No calculations (other than that necessary to determine the distance of camera to object) are necessary. Thus *anything*—that is, any subject or action—can be shot instantly. The small, negligible vertical parallax caused by the use of two lenses one above the other may, for very special purposes, be corrected automatically.

The steps necessary to modifying a standard 35mm motion picture camera for the VeriVision stereofilming method are as follows:

a) The film transport mechanism must be redesigned so that two standard frames of film instead of one are pulled through the movement at one stroke—the stroke being 38.00mm.

b) The film gate aperture has to be doubled in size in order to permit exposures of two standard frames of film at one time, with the usual dividing-line of 2.97mm provided in between the frames.

c) The camera viewfinder must be turned  $90^\circ$  and remounted in this position, as the camera is used  $90^\circ$  to normal when photographing stereofilms. (See illustration.)

d) The single lens mounting must be replaced with a new twin lens mounting, providing for two lenses one above the other, as may be seen in the illustration.

Stereo systems which provide for photographing two images at the same time through *one lens* have proved unsatisfactory. Use of the single lens results in serious image deformations of a trapezoid character, as well as loss of light. Fortunately, the best results in stereofilming follow the use of wide-angle lenses. Thus, for instance, two 28mm f/2 lenses can be used. Lenses up to 75mm in length can also be used for 35mm film.

The two lenses must be mounted in the camera with perfectly parallel optical axes, the interaxial distance being 19.00mm. A blackened separation over the total length of the lenses and extended to the division between the two-frame aperture in the gate (with a slit for the shutter, of course), is necessary in order to keep each image free of interference from the other.

The standard lens diaphragms can no longer be used. These must be replaced by insertion-type calibrated diaphragms. Of course, with this method of mounting, there is a small measure of vertical parallax; however, this amounts to only  $1'5''$  at 1 meter distance, and diminishes rapidly to only  $33'$  at two meters distance. This parallax is substantially corrected during projection of the film, when the two images are superimposed on the screen. It is also possible to introduce a method of automatic correction in the stereobase adjustment. It should be noted that the camera itself also is placed on a sleigh to permit adjusting its position in relation to the small plane mirror, according to the length of the lenses used.

Present plans of VeriVision Holdings call for licensing camera manufacturers to modify their own cameras for stereofilming by the VeriVision method. Such an arrangement already has been made with one English manufacturer.

In order to project VeriVision stereofilms, certain modifications of standard projectors are necessary. These include the use of sprockets of double diameter (or a change in gearing) to produce twice normal film transport; replacement of the standard gate with a double gate, so that one L and one R image are projected simultaneously; and the installation of a double prism at a suitable distance before the projection lens. The standard projector lens and lamp-house are not changed.

## GLAMOUR FOR CLOSEUPS

(Continued from Page 205)

connected through the dimmer bank so that its intensity may be varied at will.

Actually, says Planer, the Houdini reflects rather than directs light. Its purpose is to put a tiny dot of light known as a catchlight in the pupils of the eyes of players in closeups. It's an important compositional touch that adds much to the naturalness of a player's expression—a touch that was used by great painters and portraitists long before there were motion picture cameras. Planer has simply applied to cinematography a favorite trick of the old masters, using a unique light source of his own invention. “I could achieve the same effect with a lighted match,” Planer said, “but no need to risk burning my fingers every time I shoot a closeup when there's electricity at hand.”

The lighting effected by the Houdini is not to be confused with that of the well-known eye-light, used by every studio cinematographer and also by Planer. It is not a “fill light” and its



purpose is not to iron out wrinkles nor eliminate bags under the eyes.

The significant touch it gives is only effective if the light remains in the eyes throughout the take. This means that if the player moves appreciably in the closeup, the light must move with him in order that the pin dots of catchlight will remain constant. For this reason, Planer always handles the Houdini himself. It is probably the only lighting on the set not handled by a gaffer and is indeed truthfully outside the realm of the gaffer's operations. On the set, as the camera operator keeps the lens focused on the action, Planer invariably will be seen, light in hand, crouching low in front of the camera, lying on his back or crawling on his stomach as the take is being recorded, keeping the light from the Houdini directed on the player's eyes.

While this light adds a flattering note to a player, it cannot be used on all eyes. On dark or "black" eyes of extreme brunets the little dot of light over-emphasizes the eyes—"Gives them a villainous appearance," says Planer. It's ideal, however, for all gradations of brown and blue eyes.

The Houdini is just one of those little ingenious tricks that make a cameraman an individualist—causes him and his work to stand out a little stronger than the rest. Planer's photography in recent years has been rated among the best. Some of it has won national awards. Recent credits, in addition to "5000 Fingers of Dr. T" previously mentioned, include "Decision Before Dawn," "Death of a Salesman," "The Blue Veil," "Cyrano De Bergerac," and "Champion."

Planer won the Hollywood Foreign Correspondents' Annual Golden Globe Award in 1950 for his photography of "Champion," again in 1951 for "Cyrano De Bergerac." This year the same award was presented him for the photography of "Death Of A Salesman." He also won the 1951 Look Award for photography of "Decision Before Dawn." In all these pictures, Planer says, his faithful Houdini contributed considerable toward the photographic quality of the closeups.

## AWARD-WINNERS

(Continued from Page 211)

The picture is a bold undertaking for Cowart. The synchronized sound, the lip-sync dialogue, all are vital to the story. Indeed, the sound recording is an outstanding accomplishment in itself.

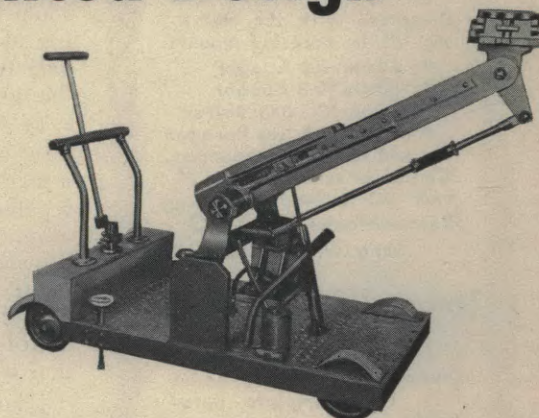
The story concerns an incident involving a psychopathic criminal at large. It is told partly by a radio narrator during

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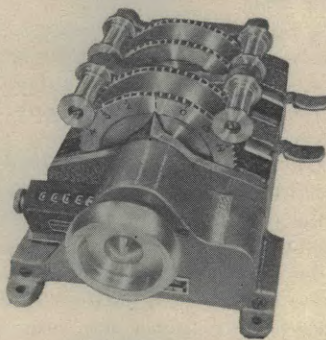
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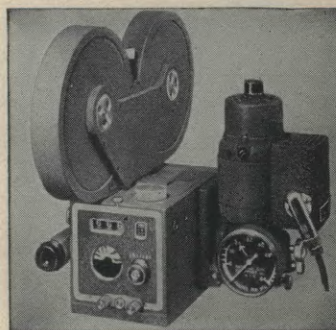
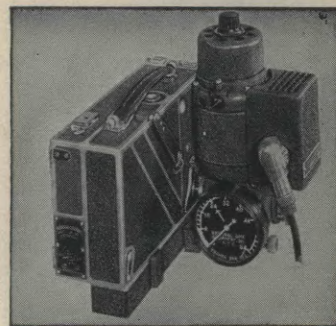
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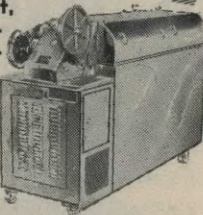
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his nightly program and through flash-  
backs of the action itself. All action  
takes place at night, which placed an  
added burden on the abilities of Cowart.  
Nevertheless, his lighting of the night  
shots, both indoors and out are as good  
as one sees in theatre films today.

The closeups of the radio narrator  
could be cut a little tighter, thus speed-  
ing up the pace, but that is about the  
only serious criticism one can find with  
this unusual amateur production.

IN FANCY FREE—Like John Cowart,  
mentioned above, Glen Turner has, in a  
remarkable short time, established a  
reputation for turning out prize-winning  
films. Although he entered American  
Cinematographer's annual competition  
for the first time this year, he has twice  
during the past three years won top  
awards in the annual Ten Best competi-  
tion of the Amateur Cinema League.

Like Cowart, Turner also is fortunate  
in being surrounded by enthusiastic and  
capable associates who gladly lend their  
time to the production of his serious  
16mm films.

"In Fancy Free" is a fantasy, imagi-  
natively planned, photographed, and  
edited, which pictures the day-dreams  
of a young woman as she sits by the  
window looking out on her garden.  
Nearby objects, such as a Buddah, a  
porcelain figure of a dancer, a flower,  
and the passing of friends by her house  
set her to reflecting on her greatest wish  
—to be a dancer. She becomes absorbed  
in these dreams as a participant and the  
dances she imagines are laid against  
colorful and symbolic backgrounds.

As the picture unfolds, narration by a  
young woman with a remarkable appeal-  
ing voice tells the story of the young  
girl's desires, and then in the closing  
sequence, we learn in a brief heart-  
tugging climax that the girl, a cripple,  
can never take part in the activities of  
her dreams.

The production is replete with effect  
lighting and special photographic effects  
—a forte which Turner ably established  
in his earlier productions. The dance  
numbers demanded skill, both in direc-  
tion and execution; and the musical  
score, especially prepared by members  
of the student orchestra of the college  
where Turner is an instructor, is a vital  
and moving contribution to the picture.

MAKE MINE MAGIC—George A. Valen-  
tine long has been one of the nation's  
leading 8mm movie makers, because of  
his knack for consistently turning out  
capsule movies with a punch, which  
have won numerous awards. In "Make  
Mine Magic" Valentine has scored again  
with an appealing story of a lad who  
comes into possession of a magic wand,  
and thereafter brings to reality numer-  
ous wishes of his and those of his  
brother and sister. Valentine has a slick

way of injecting humor and also a sur-  
prise last-minute gag into his movies.  
His 8mm color photography is con-  
sistently good and his editing and titl-  
ing, as always, is skillfully done.

PHILADELPHIA STORY—Sam Fass,  
having captured some remarkable foot-  
age of the Ice Follies in 16mm Koda-  
chrome, set about to weave these shots  
into an interesting continuity with a  
logical story line. The director of the ice  
show summons to his office two likely  
prospects for one of his ice numbers.  
When the young women arrive, he pro-  
jects 16mm movies of his show in order  
to demonstrate the numbers in which he  
wishes the girls to take part. When the  
film ends, the girls agree to join the  
show and sign contracts—a simple story  
thread on which the shots of the Ice  
Follies were deftly strung.

The camera work on the Follies num-  
bers is just about tops. Exposure is all  
anyone could ask for and each number  
is carefully chronicled and later edited  
in a slick manner that gives the illusion  
it all was carefully planned production.

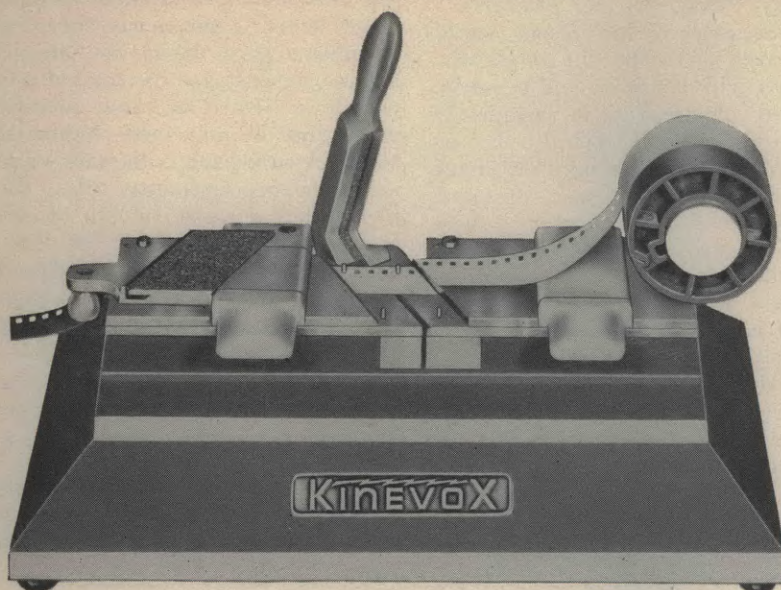
ROMANCE OF GLOUCESTER—Bert  
Seckendorf is at his best documenting  
interesting places and events of this land  
of ours, and in editing and titling such  
films to impart sustaining interest on  
the screen. In "Romance of Gloucester"  
he has focused his camera on both the  
interesting places and much of the con-  
temporary life of Gloucester. His dis-  
cerning lens brings satisfying multi-  
scene sequences of activities of Glou-  
cester natives, instead of the one-shot  
treatment so often accorded such material  
by the uninitiated cine filmer. Result  
is, one experiences something in viewing  
this picture on the screen. Seckendorf's  
photography is clear-cut, discerning, and  
shows good taste in composition.

THE SAD DUCKLING—Denny Plumlee  
credits Hy Knaack as associate camera-  
man on this unusual film, which demon-  
strates excellent miniature settings,  
lighting, and camera treatment. To-  
gether, the two have given cine filers  
something new to top in amateur movies.  
A sound-on-film production in 16mm  
Kodachrome, the narration is a master-  
ful job and contributes considerably to  
building and sustaining interest in the  
picture.

At the picture unfolds, the narrator  
tells of the barnyard hen with a lone egg  
that failed to hatch. But presently the  
egg stirs, cracks open and out steps a  
young duckling, to the consternation of  
both the mother hen and her barnyard  
associates. The unhappy duckling im-  
mediately takes to the farmyard pond  
and sets off at once to explore it. A  
mighty storm comes up and lightning  
sets fire to the trees and shrubs sur-  
rounding the pond. The duckling, now  
thoroughly frightened, is caught in the



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inferno, but escapes unscathed, and skampers back to the peace and quiet of the barnyard.

All of the action was staged on table-top sets built in a garage by Plumlee. His camera work in this short-range work is excellent and his lighting effects masterful.

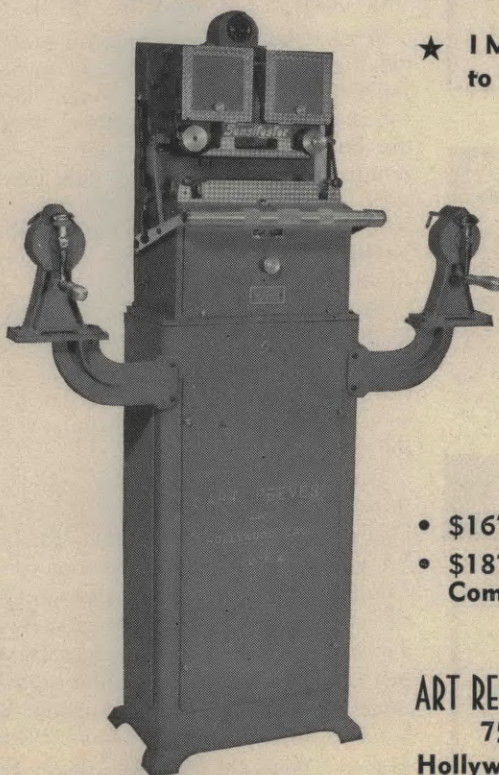
**SPEAR THAT FISH!** — Few professionals have yet brought to theatre screens such scenes as Leon Paddock has captured in this entertaining 16mm color film. Using underwater camera equipment which he designed himself, he and an associate journeyed to the west coast of Mexico where they took the camera underwater and shot scenes of sturdy swimmers with water-goggles and swim-fins exploring the marine life of Mexico's off-shore waters. Shown are divers using spears and spear-guns in hunting game fish, and one diver's encounter with devilfish and other unusual marine life. The climax is marked by a duel between a diver and a shark, with the diver knifing the shark and bringing it to surface.

The color photography is some of the best 16mm underseas camerawork yet to be seen. It demonstrates unusual skill as well as the filmer's knack for obtaining excellent exposures with color film in the admittedly difficult conditions which underwater invariably presents.

The narration on tape contributes

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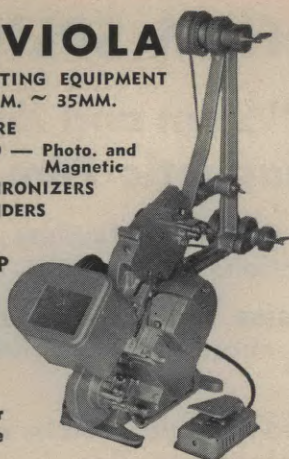
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adequately to the screen presentation enhancing the continuity of the slick editing of this picture.

VENEZIA, PEARL OF THE ADRIATIC—Oscar Horovitz, in his recent world travels, gives us the benefit of his discerning eye with a studied and beautiful account on color film of the beauties of Venice, Italy. In this picture, he especially demonstrates his uncanny knack for searching out the most dramatic points of interest and for capturing them with his camera in such a manner that even without a running commentary, the picture has unusual appeal. The secret, of course, is Horovitz's trick of following up his shots with more descriptive shots, in order to tell the complete story. Every sequence, no matter how brief or what the subject, is complete—sufficient. His compositions are artful, adding much to the interest of the picture. Considering that he spent but two days in Venice, he has achieved a remarkable documentary of this beautiful and interesting city.

WATERS OF LODORE—Unlike most letter carriers who go for a hike on their vacation, letter-carrier Morton and a party of friends set out on a boating adventure down the Colorado river during his 1950 summer vacation. Morton recorded the adventure from start to finish, and edited the footage into an absorbing documentary having many thrilling moments. Although the picture is a little slow getting started—the preparation and get-away sequences being somewhat overly-lengthy—the picture, once the boats get underway, is packed with interest and not a few thrills.

It must have been a monumental job making movies on such an arduous journey, for it was often a tough enough job just to keep the boats afloat. Staging the boat action in the rougher waters required infinite patience and camera skill, but Morton has been rewarded with some excellent shots of his fellow-boatmen navigating the dangerous rapids.

Morton shot the picture on 16mm Kodachrome at 24 f.p.s., hoping later to combine the narration on a sound print. At present, the narration is recorded on wire and synchronized with the picture.

Limited space here precludes anything but brief comment on the Honorable Mention films: Harold Ramser's "Acapulco — Mexican Riviera" is a beautiful Kodachrome documentary of the colorful Mexican resort city. Newell Tune's "A Midsummer Night's Dream" has some outstanding photography in which distortion lens attachments were used for some fantastic effects. William Hahn's "Emerald Stairway—Sulu Seas" is a 16mm Kodachrome documentary of

life and scenes in the Philippines, and notable for its consistent color quality and expert photographic treatment. Joseph Fischer's "Goldilocks And The Three Bears" is an unusual amateur accomplishment in which the filmer and his associates staged the age old nursery tale in miniature, building all the sets, props and the marionette figures themselves. A drawback is the lack of sound narration or continuity titles. George Merz offers a masterful job of photography in his travel film, "In The Sky Over Miami." Al Londema's "The Black Satchel," is a pretentious photoplaylet in 8mm color, showing good camera work and direction.

Leo Caloia's "The Thing," is an ambitious effort in a storyfilm production, demonstrating excellent camera work. Oscar Horovitz clicks with a second entry in this competition with his "Tulips, Canals and Wooden Shoes," documentary on native Holland. Fred Evans' "Vacation Highlights" records the family's experiences on a trip east to pick up a new car at the factory, with humorous touches and a surprise gag at the finish. Leo J. Heffernan's "What God Hath Wrought" pictures some of the wonders of Nature, with emphasis on the mighty Niagara Falls. His color photography is excellent.

There'll be another competition next year. The editors therefore take this opportunity to invite all readers of American Cinematographer who are amateur movie makers, to start now and plan a film entry for next year's competition. There are ten gold trophies and ten honorable mention certificates to shoot for; and besides, entering a film affords you an opportunity to have your work evaluated by some of Hollywood's most renowned directors of photography, who each year comprise the jury that selects the Top Ten films in American Cinematographer's Annual Amateur Motion Picture Competition.

## NEEDED—A NEW DEAL

(Continued from page 212)

a) In most of our amateur film clubs, you find only camera owners, and these at different levels of ability. Under such circumstances to try to shoot a cooperative film is as difficult as organizing an orchestra where everyone is a conductor. It is quite logical that a cine club should be organized among men who have the same interests. But the idea retains its validity only as long as these men are willing to vary their experiences, seek advice and mutual criticism about their own films. But it is a difficult task one undertakes when he asks the other fellow to put aside his



camera for awhile and serve as director, actor, grip, or film editor in a cooperative filming project—an activity that may take weeks or even months.

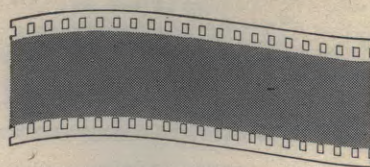
The solution might be to broaden the scope of and the requirements for admission to a film club or society. If it is true that a successful film demands teamwork between different kinds of artists, then to this creative cooperative work let us welcome others who may be interested as amateurs in script-writing, acting, directing, editing and so on. In this way film societies will no longer be camera owners' clubs but really creative film societies. In such groups, sub-groups can then be organized according to member's ability, scope and resources—groups in which everybody will be absorbed in his favorite phase of the hobby and personal interests.

b) In my opinion, competitions are no longer favorable to the lone cine amateur. In the beginning, the accent was put on the technical side of the film—on the ability of the filmer to record significant scenes and beautiful scenery, to observe life and nature and put them on film. Nowadays standards are higher and the amateur must show his all-around versatility. Amateurs must compete alone or together in all of the film-making departments: scripting, photography, directing, editing, acting, etc. Competitions are led more from an artistic point of view. The struggle for artistic cooperation throws the individual amateur into a society where he finds hardly a solution to his problems. Therefore, a suggestion might be to divide competitions into two classes: for club films and for individual movie makers. For the latter, competition could be based eventually on a given shooting script, in which the amateur may demonstrate his know-how in all departments of film making. In such instances, all competitors would start on an equal basis—the only real difference between them being their ability to translate a given story to celluloid.

c) A competition ought not to reward the best movie makers only. It should provide *all* participants with incentive and, more important, with creative and constructive criticism of their films. *All* those participating in a competition should receive a certificate indicating their participation; also a few words in a letter commenting on their films, pointing out reason for their failures, and suggesting ways to overcome them. In film competitions, the jury evaluating the films represents the national audience—the audience an amateur film rarely reaches. The amateur movie maker must get something from this experience, something which

(Continued on Page 227)

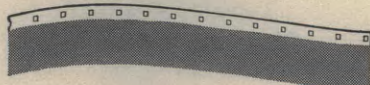
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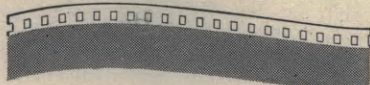
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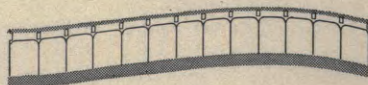
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# Current Assignments of A.S.C. Members



Major film productions on which members of the American Society of Cinematographers were engaged as directors of photography during the past month.

★ ★ ★ ★

## Columbia

- FRANK PLANER, "The 5000 Fingers of Dr. T." (Kramer) (Technicolor) with Peter Lind Hayes, Mary Healy, Tommy Rettig. Roy Rowland, director.
- HENRY FREULICH, "The Pathfinder," (Esskay Pictures) (Technicolor) with George Montgomery, Helena Carter. Sidney Salkow, director.
- WILLIAM BRADFORD, "Wagon Team," (Gene Autrey Prod.) with Gene Autrey, Gail Davis, George Archainbaud, director.
- CHARLES LAWTON, "The Outlanders," (Scott-Brown Prod.) (Technicolor) with Randolph Scott, Claude Jarman. Roy Huggins, director.

## Metro-Goldwyn-Mayer

- GEORGE FOLSEY, "The One-Piece Bathing Suit," (Technicolor) with Esther Williams, Victor Mature, Walter Pidgeon. Mervyn LeRoy, director.
- ROBERT PLANCK, "Lili," (Technicolor) with Leslie Caron, Mel Ferrer, Zsa Zsa Gabor. Charles Walters, director.
- WILLIAM DANIELS, "Plymouth Adventure," (Technicolor) with Spencer Tracy, Gene Tierney, Van Johnson. Clarence Brown, director.
- WILLIAM MELLOR, "Letter From The President," with Shelley Winters, Ricardo Montalban, Claire Trevor. William Wellman, director.
- PAUL C. VOGEL, "You For Me," with Peter Lawford, Jane Greer, Gig Young. Don Weis, director.
- JOSEPH RUTTENBERG, "The Prisoner Of Zenda," (Technicolor) with Stewart Granger, Deborah Kerr, James Mason. Richard Thorpe, director.
- ROBERT SURTEES, "Tribute To A Bad Man," with Lana Turner, Kirk Douglas, Walter Pidgeon. Vincente Minnelli, director.
- RAY JUNE, "Sky Full Of Moon," with Jan Sterling, Carelton Carpenter, Keenan Wynn. Norman Foster, director.
- PAUL C. VOGEL, "Rogue's March," with Peter Lawford, Janice Rule. Allan Davis, director.

## Monogram

- JACK RUSSELL, "Arctic Flight," (Lindsley Parsons Prod.) with Wayne Morris, Lola Albright. Ewing Scott and Lew Landers, directors.
- HARRY NEUMAN, "The Rose Bowl Story," (Technicolor) with Marshall Thompson, Vera Miles, Natalie Wood. William Beaudine, director.
- ERNEST MILLER, "Barbed Wire," with Wild Bill Elliott, Phyllis Coates. Lewis D. Collins, director.
- HARRY NEUMANN, "Army Bound," with Stanley Clements, Karen Sharpe and Mona Knox. Paul Landres, director.

## Paramount

- LIONEL LINDON, "Tropic Zone," (Technicolor) with Ronald Reagan, Rhonda Fleming. Lewis R. Foster, director.
- GEORGE BARNES, "Road To Bali," (Technicolor) with Bob Hope, Bing Crosby, Dorothy Lamour. Hal Walker, director.

## AMERICAN SOCIETY OF CINEMATOGRAPHERS

FOUNDED January 8, 1919, The American Society of Cinematographers is composed of the leading directors of photography in the Hollywood motion picture studios. Its membership also includes non-resident cinematographers and cinematographers in foreign lands. Membership is by invitation only.

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## R.K.O.

- HARRY STRADLING, "Hans Christian Andersen," (Technicolor) (Samuel Goldwyn Prod.) with Danny Kaye, Farley Granger and Jeanmarie. Charles Vidor, director.

## 20th Century-Fox

- LEON SHAMROY, "The Snows Of Kilimanjaro," (Technicolor) with Gregory Peck, Susan Hayward. Henry King, director.
- MILTON KRASNER, "Monkey Business," with Carey Grant, Ginger Rogers, Marilyn Monroe. Howard Hawks, director.
- HARRY JACKSON, "Pony Soldier," (Technicolor) with Tyrone Power, Penny Edwards. Joseph M. Newman, director.
- CHARLES G. CLARKE, "Stars And Stripes Forever," (Technicolor) with Clifton Webb, Ruth Hussey. Henry Koster, director.
- LEO TOVER, "My Wife's Best Friend," with Anne Baxter, Macdonald Carey, Casey Adams. Richard Sale, director.

★ ★ ★ ★

- LUCIEN BALLARD, "Night Without Sleep," with Linda Darnell, Gary Merrill. Roy Baker, director.

- LEON SHAMROY, "Tonight We Sing," (Technicolor) with Ezio Pinza, Roberta Peters. Mitchell Leisen, director.

- EDWARD CRONJAGER, "Bloodhounds Of Broadway," (Technicolor) with Mitzi Gaynor, Scott Brady. Harmon Jones, director.

## Universal-International

- MAURY GERTSMAN, "It Grows On Trees," with Irene Dunn, Dean Jagger, Joan Evans. Arthur Lubin, director.
- CHARLES BOYLE, "City Beneath The Sea," (Technicolor) with Robert Ryan, Suzan Ball. Budd Boetticher, director.
- CARL GUTHRIE, "Bonzo Goes To College," with Edmund Gwenn, Gigi Perreau and Charles Drake. Frederick de Cordova, director.
- CLIFF STINE, "Willie and Joe Back at the Front," with Tom Ewell, Harvey Lembeck. George Sherman, director.
- RUSSELL METTY, "Magic Lady," with Loretta Young, Jeff Chandler, Alex Nicol, and Frances Dee. Joseph Pevney, director.
- IRVING GLASSBERG, "Gun Hand," (Technicolor) with Rock Hudson, Julia Adams, John McIntire. Raul Walsh, director.

## Warner Brothers

- WILFRED CLINE, "The Story Of Will Rogers," (Technicolor), with Jane Wyman, Will Rogers, Jr. Michael Curtiz, director.
- EDWIN DUPAR, "The Miracle Of Our Lady Of Fatima," (Warner-Color) with Gilbert Roland, Susan Whitney. John Brahm, director.
- TED McCORD, "Danger Forward," with Cornel Wilde, Steven Cochran, Karl Malden, Phyllis Baxter. Lewis Seiler, director.
- WILFRID CLINE, "April In Paris," (Technicolor) with Doris Day, Ray Bolger. David Butler, director.
- JOHN SEITZ, "The Iron Mistress," (Technicolor) with Alan Ladd, Virginia Mayo, Joseph Calleia. Gordon Douglas, director.
- EDWIN DUPAR, "The Springfield Rifle," (Warner-Color) with Gary Cooper, Phyllis Thaxter. Andre DeToth, director.

## Independent

- ERNEST MILLER, "Hellgate," (Commander Films-Lippert) with Sterling Hayden, Joan Leslie, Ward Bond. Charles M. Warren, director.
- ERNEST LASZLO, "Panic Stricken," (Thor Prod.-20th Fox) with Joseph Cotten, Teresa Wright. Andrew Stone, director.

*NOTE: Names of A.S.C. Directors of Photography who were engaged in the photography of films for television last month will be found in the "Television Production column" on page 209.*



## NEEDED—A NEW DEAL

(Continued from Page 225)

can help him and lead him progressively forward in his hobby. I confess that all this would impose a burden on competition officials and juries, but then, much work also lies behind every competitor's film.

d) There long has been a vital need for a more lively and freer circulation of the best amateur films of all countries. I am aware that today this is by no means a simple problem. In the beginning there should be some means of exchanging between countries the best films of their national amateur contests. Perhaps it will be possible to secure an international agreement through UNESCO providing for free circulation of amateur films for non-commercial use. Although international amateur film contests have a special significance, most of them fail in their function if not their objectives mainly because they are viewed only by the jury established to evaluate the films for awards. This situation is as abnormal as would be the international Olympic games viewed only by referees.

Amateur movie making has reached an impasse. In order to revitalize it and to keep it alive, the answer is not organization but rather *reorganization*—of the amateurs themselves, of film societies and clubs, and of national and international competitions. American Cinematographer magazine is to be commended for opening up a discussion on this vital problem, which surely may be solved through international efforts on the part of all amateur movie makers.

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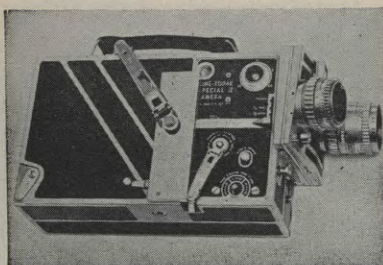
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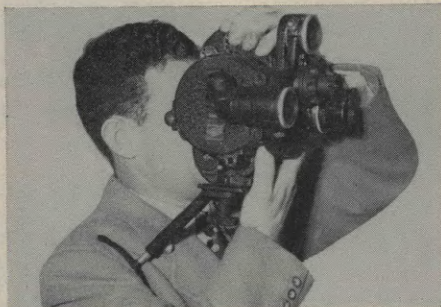
**RAY MERCER & COMPANY**

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Send for Free Optical Effects Chart

# WHAT'S NEW in equipment, accessories, service

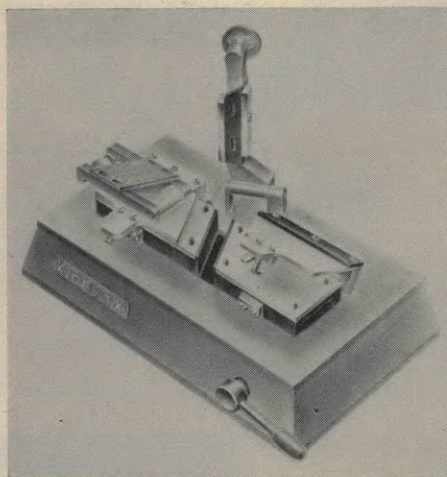
**Hand-held Camera Support**—Kadisch Camera & Sound Engineering Co., 128 W. 48th St., New York City, announces a new scientifically-engineered shoulder brace for use with hand-held 16mm and 35mm cameras such as Cine Special, Bolex, Filmo, Eyemo, Arriflex, Auricon,



DeVry, etc. Brace eliminates use of tripod, and permits smooth panning and tilting of camera in close quarters.

Made of light-weight aluminum, the Kadisch camera shoulder brace lists for \$15.00.

**Magnetic Film Splicer**—Kinevox, Inc., 116 S. Hollywood Way, Burbank, Calif., announces a new splicer for the editing and butt splicing of 17½ and 35mm magnetic recording film. The Kinevox splicer employs a perforated adhesive tape for the joining medium. An accurate angle cut is made between the sprocket holes of the recording film.



Precision-machined register pins accurately position the film and the perforated joining tape. Non-magnetic stainless steel construction safeguards against imparting extraneous magnetic noise to the recording film during splicing.

Kinevox engineers point to the superiority of the Kinevox-type butt-splice

versus the lap-splice method in that the butt splice does not cause film to raise in passing the recorder and playback heads, thereby insuring flawless recording results.

**Spacious Showrooms** feature new, enlarged quarters of The Camera Mart, Inc., now located at 1845 Broadway, New York City, in the heart of Gotham's motion picture and television industry. More than 4000 feet of floor space enable the company to display a greater range of movie and TV equipment than ever before, as well as providing enlarged



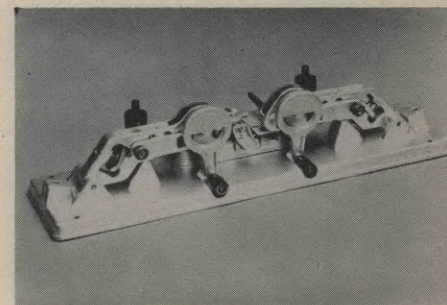
quarters for its repair and service departments.

Prominent among the equipment displayed are the new Camart camera dollies. Information on the complete line of Camart Products may be had by writing the company at above address.

**Compact Cine Editing Board**—Ercona Camera Corp., 527 Fifth Ave., New York City, announces distribution in the U. S. of the German-made Siemens editing board for 16mm films, also the well-known Siemens film splicer.

Editing board, which features all-aluminum construction and precision machining, folds compactly when not in use, as shown below.

Combination editing board and splicer sells for \$38.75. Splicer and editing board also may be purchased separately.





# CLASSIFIED ADVERTISING

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B & H SPECIALIST outfit w/3 lenses; viewfinders, syncmotor; wildmotor: 2-400' magazines; \$3000 val. Excellent...\$1,995.00  
 DEPUÉ 35mm PRINTERS, hi-speed double head sound and pix. Original cost \$8000, Rebuilt ..... 2,950.00  
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 NEW MAGNECORDette with amplifier, World's Finest Tape Recorder ..... 385.00  
 MOVIOLA composite 35mm soundpix ..... 695.00  
 2 MAURER BM RECORDING OUTFITS, compl. ready for operation — your choice ..... 1,795.00  
 Very good, \$1,995.00. Good, serviceable MAURER BM Direct Positive Recorder only ..... 1,395.00  
 MAURER Film Photo with power supply... 1,495.00  
 35MM Animation SAND w/camera, stopmotor, 4 spots, pan turntable, double counters. Reduced ..... 2,950.00  
 16mm ANIMATION STAND w/camera, stopmotor, etc. .... 1,495.00  
 3 Wheel Collapsible Dollies ..... 14.95  
 SHUSTEK 35/16 PICTURE Reduction Printer, rebuilt ..... 2,995.00  
 New SYNCHRONIZERS prompt shipment, from ..... 127.50  
 WALL SINGLE SYSTEM 35mm Sound Camera, lenses, motor, finder, sunshade, magazine, tripod, \$7000 value... 4,250.00  
 B & H 35mm CONTINUOUS PRINTER, bench model ..... 1,495.00  
 FILM EDGE NUMBERING machines, 16mm or 35mm. Fully automatic..... 1,295.00  
 B & H HOT SPLICERS, floor model, 35mm straight splice—recond. .... 795.00  
 NEW BRIDGAMATIC JR. 16mm automatic developer. (Demonstrator) ..... 795.00  
 BRIDGAMATIC 216B, good used ..... 1,195.00

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TRADES TAKEN Dept. F

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602 W. 52nd St., New York 19. Cable: Sosound

**BASS . . . CHICAGO.** Cinema headquarters for 42 years offers money saving buys in guaranteed used equipment. 16mm. 100-ft. Movikon R.F. cpld. 1" F:1.4 Z. Biotar, \$199.50; Victor Turret 4, 1" K.A. F:1.9. 1" BGH Ansix F:2.7 with W.A. attach., 3" F:3.5 Teletar \$162.50; 100-ft. Model B Cine Kodak, 1" F:1.9 \$67.50; 100-ft. Model B Cine Kodak, F:3.5 \$32.50; Cine Special 11, 200' magazine, Par reflex & optical finder, 1" F:1.4 Ektar, 63mm. F:2. Ektar, complete with case \$1749.85 value for \$1209.00; B & H Spider Turret, 1" Wollensak F:1.5 foc. mt., 1" Cooke F:3.5 fixed focus, 4" Dallmeyer F:4 foc. mt., Case \$117.00; new model Wilcox-Gay tape recorder \$119.50. 8mm. Cine Kodak 25, F:2.7 \$32.50; Bolex L-8, 1/2" Yvar F:2.8 foc. mt., case \$67.50; B & H Tri-8, 1/2" F:2.5 Cooke, critical focuser \$82.50; 16mm. Natco Model 3015 SOF 750 watt proj., 10" speaker \$185.00; Kodak Pageant SOF 750 watt proj., 2000-ft. reel cap. \$299.50; B & H 185C SOF 750 watt proj., 2000-ft. reel cap. \$307.50. Best buys—best trades always. BASS CAMERA COMPANY, Dept., 179 W. Madison St., Chicago 2, Ill.

**CINEFLEX 35mm.** Camera like new. Three 200 ft. magazines. One 6" 3.5 lens. Baltar lens 2.3. 35MM., 50MM., 75MM., One 24 volt motor. One 12 volt motor. Hand crank. Four Filters. Carrying case. Battery charger. 12 volt battery. Equal to new. Lens not coated. \$700.00.  
 SAMUEL SANCENITO, Box 206, Passaic, New Jersey.

**CINE KODAK SPECIAL 11,** magnifying image viewfinder, 6 lenses (3 Ektars), Ext. rings, adapters, Pola Screen, range finder, etc., 2 carrying cases. GUARANTEED PERFECT CONDITION. Best cash offer. Also: 20,000 ft. edited Kodachrome movies, Mexico, Canada, Guatemala, U.S. For full particulars, write to RALPH E. GRAY, 419 Patterson Ave., San Antonio 9, Texas.

**MITCHELL STANDARD CAMERA** with the following equipment, 40mm, 50mm, 75mm Coated Baltars, 10mm Coated Astro, 2-1000' magazines, Finder with built in mattes, Matte Box, 12 volt Motor with cables, cases, Friction Head tripod with legs and boots, all equipment just overhauled and refinished, equal to new will trade for 16mm Mitchell with Blimp, write for details. Box 1150, AMERICAN CINEMATOGRAPHER.

B & H 70 DL, Brand new \$325.00. JACKSON, 198 N.W. 57th St., Miami, Fla.

## FOR SALE

### F&B EQUIPMENT RENTAL SERVICE

All 35mm and 16mm cameras, lenses, zoom lenses, blimps, dollies, mike booms, Moviolas, synchronizers, lighting equip., projectors, etc., at prevailing rates. Please ask for our new Equipment Rental Price List.

### GOOD BUYS FOR MAY

16mm ZOOM LENSES:  
 BACK ZOOMAR, 17mm to 135mm f3.9-\$ 795.00  
 BUSCH VARIO GLAUKAR 25mm to 75mm f3.2 ..... 1250.00  
 BERTHIOT PAN CINOR 20mm to 60mm f2.8 ..... on order  
 TELEPHOTO LENSES for 35mm:  
 COOKE 20" f5.6, Eyemo mt. .... 425.00  
 ASTRO 125mm f2.3, Arriflex mt. .... 195.00  
 EYMAX 10" f4.5, Eyemo mt. .... 235.00  
 BERTHIOT 200mm f4.5, Arriflex mt. .... 235.00  
 CINEMAT 10mm f2.9, Eyemo mt. .... 145.00  
 TRIOPLAN 10.5cm f3, BGH mt. .... 145.00  
 COOKE TELEKINIC 6" f4.5, Eyemo mt. .... 145.00  
 COOKE DEEP FIELD PANCHRO, 100mm f2.5, Eyemo mt. .... 1,970.00  
 BRAND NEW ARRIFLEX 11.35mm camera, with ctd Schneider Xenon 28mm f2, 50mm f2.3, 75mm f2.3, 2-200 ft. mags, matte box, 12v motor, case.  
 LIST PRICE ..... 1,970.00  
 USED ARRIFLEX 35mm camera, Zeiss Biotar 35mm f2, 50mm f1.5, 85mm f2 Sonnar, ctd, 2-200 ft. mags, 12v motor, matte box, case ..... 895.00

### ARRIFLEX ACCESSORIES

200 ft. mags. new.....\$120 used..... 85.00  
 400 ft. mags. new..... 160 used..... 125.00  
 BATTERY, nickel steel, with case ..... 120.00  
 BATTERY, 16v. plastic lightweight ..... 45.00  
 PROFESSIONAL TRIPOD, gyro-type ..... 250.00  
 LEATHER tripod case ..... 55.00  
 CAMERA CARRYING case, velvet lined, new ..... 100.00  
 F&B ARRIFLEX hi-hats (tripod adapter) ..... 29.50  
 F&B ARRIFLEX lens extension tubes ..... 29.50  
 BELL & HOWELL 400 ft. mags, closeout.. 52.50

### KELLY CINE CALCULATOR

The pocket slide-rule computer—equal to 40 pages of information, 16mm & 35mm models. Order now, only ..... 3.95

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The film cement which outsells all others —used in every major Hollywood studio. Write for free sample.  
 2 oz.....\$0.45 pint..... 1.80

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**AUDIO AKELEY** single system sound camera complete with Akeley sound head, Gyro tripod, 3 lenses, view finder, Maurer mixing amplifier. Complete with cables, power supply and W.E. microphone. Also 35mm. Blue Seal Sound Recording equipment.

**CAMERA EQUIPMENT CO.,** 1600 Broadway, NYC 19, N. Y. Cable: Cinequip.

**Bell & Howell 35mm. Standard Perforator tools;** some new, some slightly used:

- 6 — Punches
- 15 — Pilots
- 8 — Dies Complete

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**ALPINE CAMERA CO.,** Chicago 39, Ill.  
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**WE BUY, SELL AND RENT PROFESSIONAL AND 16mm. EQUIPMENT NEW AND USED. WE ARE DISTRIBUTORS FOR ALL LEADING MANUFACTURERS. RUBY CAMERA EXCHANGE, 729 Seventh Ave., New York City. Established since 1910.**

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**NATURAL COLOR SLIDES,** Scenic, National Parks, Cities, Animals, Flowers, etc. Set of eight \$1.95. Sample & List 25c. SLIDES - Box 206, La Habra, California.

**FRUSTRATED FOTOGRAHERS!** Fill the gaps in your vacation Kodachrome record. Choose from 1,000 travel scenes. Free List, sample, 30c. Write today. KELLY I. CHODA, Box 5, Los Alamos, New Mexico.

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NEED EYEMOS (SINGLE LENS AND TURRET), MITCHELLS, ARRIFLEX, DE BRIES, BGH STANDARDS AND HI-SPEEDS, WALLS, AKELEYS, CINE SPECIALS, AURICONS, MAURERS, FILMOS. ALSO BALTARS, COOKES AND OTHER LENSES. SOUND STAGE, LABORATORY AND EDITING EQUIPMENT OF ALL TYPES REQUIRED. PLEASE SHIP INSURED OR FORWARD DESCRIPTIONS AIR-MAIL. IMMEDIATE PAYMENT.

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16mm Kodachrome on Inca ruins and Lima, Peru. Also Central American jungle and Spanish ruins. Must be professional quality. Box 1147, AMERICAN CINEMATOGRAPHER.

EDUCATIONAL film project desires to buy 16mm. color film pertaining to children and their pets; all sorts of animals in natural settings. Footage must be well exposed, free from excessive scratches, and picture must be steady. Send description to Box 1149, AMERICAN CINEMATOGRAPHER.

### S. O. S. PAYS MORE—NEEDS MORE

16/35mm Cameras, ripods, lenses, projectors, motors, recorders, Moviolas, lights, printers, developers, etc.  
 WE'LL TRADE OR TAKE CONSIGNMENTS SET YOUR OWN PRICE—WE'LL GET IT  
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Mitchell — Akeley — B & H — Wall — Eyemo  
 Cameras — Lenses — Equipment  
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**NEW ENGLAND** — assignments or production, sound, 16 and 35mm equipment. SAMUEL KRAVITT, 1096 Chapel St., New Haven, Conn.

**EUROPE** — Colour or B & W assignments anywhere. 18 years experience 16/35mm. Script to screen. JOHN BYRD, 47 Brunswick Gardens, London, W. 8.

**TWENTY** years of photographic experience has given me knowledge of color, light and composition. Have beautiful new Maurer with superb Ektars, heavy tripod, hi-hat, converter, battery, charger, dolly, custom follow-focus blimp, Magne-cord with sync head, WE mike, boom and other professional gear. No rebuild or amateur equipment. Also 1952 Ranch Wagon. Reasonable. Consider relocation. HOWARD CAGLE, 14 East 64th St., New York.

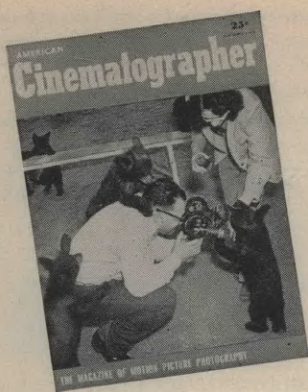
## LABORATORY & SOUND

**SOUND RECORDING** at a reasonable cost. High Fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. ESCAR MOTION PICTURE SERVICE, INC., 7315 Carnegie Avenue, Cleveland 3, Ohio. Phone Endicott 1-2707.

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16MM. ANIMATION crane & camera, follow focus fully automatic. Box 1148, AMERICAN CINEMATOGRAPHER.





## ...has a wide readership in the 16mm Film Industry

Yes . . . 16mm cameramen, lab men, sound men, and the 16mm industrial and TV film producers themselves read American Cinematographer regularly for the news it contains about recent developments in things cinematic.

Most readers watch the advertising columns of American Cinematographer for important announcements of new equipment, services and movie-making accessories.

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THE AMERICAN SOCIETY OF CINEMATOGRAPHER'S  
MAGAZINE OF MOTION PICTURE PHOTOGRAPHY

## CINEMATOGRAPHY FOR TV FILMS

(Continued from Page 209)

a) That the camera work for TV films is no different from that for theatrical motion pictures.

b) That good, normal lighting, without going overboard on special effects lighting, will produce a TV film with maximum transmission qualities.

c) That extreme contrasts should be avoided, and that best results follow where the contrast is slightly softer than average studio lighting for feature films.

d) There isn't any "easy money" in TV film making at present. It's hard work for any cameraman, and there are no big salaried jobs to be had. But the field promises a tremendous future and eventually steady employment for more cameramen and assistants than ever provided by Hollywood studios.

e) No further improvement in films stocks is necessary. Present Eastman and DuPont films are capable of producing satisfactory negatives and positives for TV films.

f) There is much improvement yet to be made by many network stations in the transmission of TV films. The networks should get together as soon as possible and pool their ideas, resources and equipment toward a uniform overall top quality film transmission system. That this is possible is proved by those stations which currently are transmitting films satisfactorily.

Also emphasized in the report is the opinion that most television film producers have yet to take full advantage of the knowledge and the extensive studio experience of veteran motion picture cameramen, which, besides insuring good photography, would tend to eliminate such production problems as unnecessary footage, takes, and location sites.

It is estimated that the next six months will see most of the photographic-quality and film transmission problems solved by all Los Angeles stations.

## CINEMATOGRAPHY REVIEWS

(Continued from Page 194)

for Universal-International release. Directed by Harry Watt.

"Ivory Hunter" concerns a game warden in Africa who sets out to establish a sanctuary for the native wild life, and his experiences with troublesome natives who are under control of a white man posing as a photographer but is in reality an ivory smuggler.

The picture is chiefly interesting for the scenes of Africa and African wildlife, photographed in color, although the staging, direction and the performances of the cast are by no means secondary. But pictures having a foreign locale are enjoying wide popularity, and "Ivory Hunter" can be put down as another of such films to see if you like those beautiful African wilderness vistas, herds of wild animals and the inevitable rhino chasing the camera car.

Technically, cameraman Unsworth has done a commendable job on this picture. The color, in the print reviewed in Hollywood, lacked consistency; but this might have been a fault of the London laboratory which processed Unsworth's footage.

Unsworth's handling of the moving camera shots, with the camera mounted on a truck, is well done, and his treatment of the rhino pursuing the game warden and his crew fleeing in a car is a highlight of the picture.

Most of the scenes were shot in Kenya, Tanganyika, and Uganda, Africa.

## BULLETIN BOARD

(Continued from Page 199)

"Jim McLain," starring John Wayne. Assignment marks 20th feature film Stout has photographed with Wayne.

GERALD HIRSCHFELD, A.S.C., currently is on location in Miami, Florida, where he is photographing an independent production, "The Miami Story," starring Lili St. Cyr and directed by Joseph Lerner.

STATLER HOTEL, Washington, D.C., will be location site of S.M.P.T.E.'s 72nd semi-annual convention, which will take place next October 6th to 20th.

EDGAR BERGEN is in New York cementing plans for his forthcoming TV shows, which he insists must be on film.

GORDON ENTERPRISES, west-coast source of 10,000-and-1 items of photographic equipment, located at 5362 N. Cahuenga Ave., North Hollywood, has set up a complete new machine shop and service department for the overhaul and rebuilding of photographic equipment. Company has just been put under contract by the government's Atomic Energy Commission to service its camera equipment. One phase of this work is the finishing in baked white enamel of all A.E.C.'s Mitchell cameras used in photographing test data in the hot climate of the White Sands proving grounds.





## ***Destry will ride tonight—positively***

NO QUESTION, the show will go on—tonight—and every night . . . go on with all the blood-and-thunder that distinguishes the new-day Western—a stellar example of work inspired by modern technics, equipment, and materials.

Here, too, is a stellar example of the way the Eastman Kodak Company functions through the Eastman Technical Service for Motion Picture Film.

For, in addition to aiding studio and laboratory in film selection and processing, representatives collaborate with exchange and theater in helping solve problems of projection—help check film and equipment . . . make light measurements, determine proper levels . . . all to help assure good showings, black-and-white or color.

To maintain this service, the Eastman Kodak Company has branches at strategic centers . . . invites inquiry from all members of the industry. Address:

*Motion Picture Film Department*

**EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.**

East Coast Division  
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# Now specially adapted for 16mm sound film!!

Perfect  
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for your new  
Filmosound  
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...latest  
Bell & Howell  
**70-DL**  
movie camera



You're ready to make low-cost sound movies with a new Bell & Howell 70-DL!

This famous 16mm movie camera now takes single-perforated film . . . onto which the amazing magnetic sound track can be added. This track will last the life of the film, yet can be changed any time.

When you compare features, note the 100-foot film capacity, the 22-foot film run, the turret head that places three lenses at your fingertips, *seven* speeds including sound speed, parallax adjustment that corrects from infinity down to

3 feet, and the *positive* type viewfinder that lets you see what you take. Remember, too, every 70-DL is guaranteed for life.

With 1-inch f/1.9 lens only, \$365.50. For further information, see your Bell & Howell dealer. And be sure to ask about the new Filmosound 202 recording projector.

And here's a suggestion! Why not have a demonstration of the Filmosound 202 using your own sound film. In this way, you can prove to yourself the worlds of exciting possibilities that exist in making your own sound movies.

*You buy for life*

*when you buy*

**Bell & Howell**

**FREE SOUNDSTRIP\*** of your first 100 feet of single-perforated film — that's what you get when you buy a new 70-DL . . . or have your present model 70 adapted. This is a special limited-time offer made by Bell & Howell to acquaint you with this wonderful new way to make sound movies.

**Good news for present owners of B&H 70's**

If you already own a Bell & Howell 70 camera, you can have it adapted to take single-perforated film as well as regular double-perforated film. This brings your camera right up-to-the-minute in usefulness. This is a factory conversion which you can arrange for through your Bell & Howell dealer for just \$15.95. Same "free" SOUNDSTRIP offer applies.

\*SOUNDSTRIP—the magnetic iron oxide stripe applied to single-perforated 16mm movie film for magnetic sound recording.

Prices subject to change without notice.